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ABSTRACT

The V-chip is an electronic filtering device that parents can use to block the reception of sensitive or potentially harmful television programming they do not want their children to see. Given that the revised V-chip rating framework including content descriptors has been in effect for a full year, it becomes essential to examine how the array of rating options is being applied by the television industry. A study sought to evaluate the V-chip system's effectiveness at identifying violent, sexual, or language content that may pose a concern for parents or a risk for children, examining the television industry's program rating judgments since the advent of the V-chip rating system in 1997, with special emphasis on the use of the newer rating system introduced in October 1997. The PBS network is not included in the study. Based on an elaborate sample of programming that includes more than 2600 shows sampled over two years, the extent to which various rating categories have been used was explored. To assess the fit of each program's rating with its actual content, scientific content analysis procedures were performed on the shows sampled in 1998. These content-based findings were then employed to evaluate the precision of the rating system and the consistency of the rating system. Findings provide solid support for the conclusion that, in general, the age-based ratings are being applied in a way that reasonably reflects the content of these shows. Contains 45 references and extensive tables of data. Appendixes contain two composite week samples, two broadcast network prime time over-samples, and TV ratings guidelines. (NKA)

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Report

September 1998

An Assessment of the Television Industry's Use of V-Chip Ratings

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Rating the TV Ratings: One Year Out

A REPORT TO THE KAISER FAMILY FOUNDATION

ED 445 367

CS 510 401

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RATING THE TV RATINGS: ONE YEAR OUT

AN ASSESSMENT OF THE TELEVISION INDUSTRY'S USE OF V-CHIP RATINGS

A REPORT TO THE KAISER FAMILY FOUNDATION

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Coders (1997)
Augello, Heather
Baumgard, Caroline
Biely, Erica
Donovan, Aaron
Guzik, Jenny
Kancler, Kristen
Kuczkowski, Jaime
Lachoff, Kevin
Liang, Beatrice
Pettibon, Victoria
Selcon, David
Shannon, Virginia
Simonich, Erin
Stenger, Lindsay
Swanhuyser, Jesse
Varon, Megan
Whitney, Arlene
Yu, Irene

Coders (1998)
Bell, Catherine
Brayer, Seth
Burd, Michelle
Burningham, Kersti
Callaghan, Stacy
Carver, Nancy
Chew, Lisa
Cogswell, Jill
Cuningham, Megan
Damante, Angela
Evans, Shenandoah
Fogarty, Andrea
Goulet, Heidi
Jordan, Amber
Kleiner, Starlyn
Levy, Melinda
Murguia, Sal
Owen, Stacie
Parks, Bryan
Patterson, Dani-Lee
Santistevan, Michael
Tsao, Myrna
Wallace, Jennifer
Wang, David
Wanzung, Lisa
Weiser, Daniel
Whitfield, Leah

Data Entry (1998)
Champion, Katherine
Healy, Elaine
Levy, Melinda
Morales, Kathy
Tsao, Myrna

Videotape Sample (1997)
Arata, Anthony
Carillo, Hector
Chen, Ted
Hansen, Julie
Ishibashi, Chris
Kennedy, Adam
LaChapelle, Brian
Schaiman, Michael
Slater, Dylan
Tees, Brian
Wu, Michael

Videotape Sample (1998)
Augello, Heather
Baumgard, Caroline
Derry, Amanda
Donovan, Aaron
Jordan, Amber
Kancler, Kristen
Kitto, Camille
Kuczkowski, Jaime
Liang, Beatrice
Prindiville, Ryan
Samuelson, Ryan
Whitney, Arlene

Lab Supervisors (1997)
Bennett, Carolyn
Elayda, Kym
Fraser, Mandy
Goodhue, Liz
Holman, Joy
Kochly, Sarah
Lindstrom, Brett
Nelson, Ingrid
Rhoades, Jenny
Yang, Peter

Lab Supervisors (1998)
Augello, Heather
Donovan, Aaron
Dwyer, Erin
Padilla, Steve
Liang, Beatrice
Stenger, Lindsay
Yang, Peter

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INTRODUCTION

A long record of public debate and controversy about television violence has accumulated in the U.S. since the 1950s. The V-chip device is the most recent product of that debate, and potentially the most important development in media policy affecting families in the 1990s.

The technology of the V-chip is relatively simple. It is an electronic filtering device that parents can use to block the reception of sensitive or potentially harmful television programming they do not want their children to see. After a short phase-in period, all television sets sold in the U.S. will contain a V-chip. For those anxious to use the new system, inexpensive add-on devices that can upgrade an existing receiver to allow the program blocking capability will soon be widely available.

Unlike the technology, the policy underlying the V-chip is not nearly so straightforward. The Congress included a V-chip provision when it enacted the omnibus Telecommunications Act of 1996. The details of this section of the statute are uniquely convoluted, reflecting the government's desire to create a voluntary rather than a mandatory V-chip system (Price, 1998).

Under the law, the television industry was given one year to devise its own system of categorizing programs for violence and other sensitive material (including sex and offensive language), and to then submit this system to the FCC for its approval. If the television industry failed to act, or if its system was not deemed "acceptable," then the FCC would have been required to appoint an advisory committee to design a model V-chip rating system. Oddly enough, the industry would not have been bound to actually employ the system designed by the FCC, or for that matter, any system at all. The only firm requirement in the law was that all television sets sold in the U.S. must be equipped with a V-chip device that would facilitate program blocking capabilities.

Clearly the law is strongly coercive, although it technically is true that the industry's decision to employ V-chip ratings was a voluntary one. As the ratings are an industry-wide effort, they have been jointly designed and implemented by an ad hoc group involving three key organizations: the National Association of Broadcasters (NAB), National Cable Television Association (NCTA), and the Motion Picture Association of America (MPAA).

Arguably the most critical element of the V-chip system occurs not at the point when the parent decides whether or not to use the technology; rather, the linchpin of the system involves the way in which programs are rated by the television industry (Children Now, 1996). For the V-chip to function, programs must be categorized according to some scheme, and then linked to an electronic signal that identifies each program's classification. Parental options for using the V-chip system are fundamentally constrained by the design of the ratings framework. A parent can only block content based upon the choice of categories offered by the system.

Awareness of this critical issue became acute in the initial phase of the V-chip system, when many observers complained of inadequacies in the anticipated rating structure even before it was fully unveiled (Hall, 1996; Mifflin, 1996a). After Congress adopted the V-chip provision in the Telecommunications Act of 1996, the television industry responded by devising a set of age-based advisory categories for rating programs. Jack Valenti of the MPAA spearheaded this effort, which produced a set of six age-based ratings (Farhi, 1996; Hall & Lowry, 1996; Mifflin, 1996b). Two of these categories are applied solely to children's programs: TV-Y (appropriate for all youth) and TV-Y7 (intended for children age 7 and above). Four categories are applied to programs for broader audiences: TV-G (general audiences), TV-PG (parental guidance suggested for younger children), TV-14 (parents strongly cautioned for children below age 14), and TV-MA (for mature audiences only).

This initial system was immediately criticized because it provided only age-based advisory information, rather than any specific content descriptions (Zoglin, 1996). The judgments used to categorize programs encompassed a range of different content concerns including violence, sex, and language, and thus a parent would not know why a program received a given rating. For those who wished to use the V-chip to block out only violent content, the structure of the initial rating system made this impossible. Similarly, parents of older children who might choose to allow the viewing of limited violence but still wish to restrict their access to all sexual content could not do so because of the lack of any content specificity within the age-based advisory framework.

The age-based rating system was so widely criticized that the television industry soon agreed to revise it and to add content descriptors as a supplement (Farhi, 1997; Mifflin, 1997b). The symbols V (violence), S (sex), D (sexual dialogue), and L (adult language) were added for general programming, along with FV (fantasy violence) for children's shows. These content symbols began to be used in October 1997, less than a year after the rating system was first implemented (Hall, 1997a; Mifflin, 1997c).

So far, the NBC network has refused to apply the new content descriptors, although it continues to employ the age-based advisory ratings (Hall, 1997b). Black Entertainment Television does not use any part of the rating system (Iverem, 1997). The positions these networks take have angered some observers but do not violate any aspect of the law, as the rating system is indeed a voluntary effort. The voluntary aspect was underscored when the FCC chose to approve the industry's V-chip system as acceptable in March, 1998, despite NBC and BET's refusal to implement all of its aspects (Farhi, 1998).

Given that the revised V-chip rating framework including the content descriptors has been in effect for a full year as of October 1, 1998, it becomes essential to examine how the array of rating options is being applied by the television industry. Some parents are currently using the electronic blocking capabilities of the V-chip, and presumably, within a matter of months, many more parents will be as well. One of the most compelling research issues surrounding the V-chip system is: What will parents be blocking when they choose to filter out certain categories of content? How confident can parents be that by activating the blocking filter for all programs rated with a V that they will indeed be screening out most or all portrayals of violence? What is "let in" and what is filtered out should a parent choose to block any particular category of material identified by the V-chip system?

Parents need information about what levels and types of portrayals of violence, sex, and language are commonly found at each step of the age-based rating system. They also need to know how widely the content descriptors are being applied to the relevant types of portrayals, and particularly to the most intense examples of violence, sex, and language. The public as a whole needs information to help weigh the accuracy and consistency of the rating system in order to make informed decisions about its utility. Finally, the television industry itself can also benefit from an independent analysis of its program rating practices. This study seeks to meet these needs by providing a comprehensive examination of the V-chip rating system.

PREMISES UNDERLYING THE RESEARCH

A compelling body of research evidence demonstrates that exposure to televised violence contributes to aggressive attitudes and behaviors, to desensitization to the victims of violence, and to increased fear among children. Scientific studies by the U.S. Surgeon General (1972), the National Institute of Mental Health (1982), and the National Academy of Sciences (1993), as well as by numerous professional organizations such as the American Psychological Association (1993) , the American Medical Association (1996), and the American Academy of Pediatrics (1995) have all concluded that media violence has harmful effects on children.

Just as with cigarette smoking, exposure to violent media is a risk factor. Not everyone who smokes contracts cancer, but the more one smokes, the greater the risk. So too with viewing violence. Simply put, the pervasiveness of media violence is a serious public health and societal concern.

Once one acknowledges the caveat that media influence is only a single factor among many that shape human behavior, there is widespread consensus that media portrayals contribute to real world violence and aggression. Many interested parties, from social scientists to doctors and public health officials, as well as parents, policy-makers, and even many in the TV industry itself acknowledge this fact. With the emergence of this consensus in the 1990s, the debate about TV violence has finally moved beyond establishing that there is a problem, propelling the issue forward to the realm of possible solutions. Here enters the V-chip.

The goal of this study is to evaluate the V-chip system's effectiveness at identifying violent, sexual or language content that may pose a concern for parents or a risk for children. That task is not a simple one. With regard to violence, for example, research has demonstrated that portrayals of violence vary in their risk for harmful effects (Kunkel et al., 1995). Particular contextual features associated with some presentations of violence can enhance the risk of harmful influence, while others features can diminish it. As we proceed with this research, we must be sensitive to important aspects of the context in which any violence is presented. Thus, we report a number of measures assessing different aspects of the presentation of violent behavior. The details of these measures are addressed fully in the subsequent method section of the report.

As with the topic of violence, social science research provides important knowledge about the potential effects that may be associated with exposure to sexual portrayals on television, albeit in more limited fashion (Brown & Steele, 1995; Huston, Wartella, & Donnerstein, 1998). Here too we must consider contextual aspects in our content analysis of sexual messages and their proper fit with V-chip program ratings.

Finally, we also examine the more ill-defined turf of adult language, the sole terrain in this study that is not well informed by scientific evidence to help predict the influence of children's exposure to such portrayals. At the surface level, of course, one can anticipate such effects as the modeling and inculcation of language standards that are regularly found on television. But with that said, there is no comparable level of public health concern here such as is found with outcomes like increased levels of interpersonal violence or an increased risk of sexually transmitted diseases. Rather, the principal harm generally asserted from children's exposure to adult language falls in the realm of cultural values (Jay, 1992). We do not belittle this concern or suggest it is insignificant; merely that it operates at a different level from the other two aspects of content addressed by the V-chip system. We address its examination as diligently as possible, albeit with some caution given its inherently subjective nature.

OVERVIEW OF THE STUDY

This study examines the television industry's program rating judgments since the advent of the V-chip rating system in 1997, with special emphasis on the use of the newer rating system introduced in October 1997. In the first portion of our findings, we report the extent to which various rating categories have been used, or not used. This analysis is based upon an elaborate sample of programming that includes more than 2600 shows sampled over two years. We then perform scientific content analysis procedures on the shows that were sampled in 1998, well after the revised ratings system was first implemented, in order to assess the fit of each program's rating with its actual content.

The content analysis procedures examine all programs for portrayals of violence, sex, and adult language. We employ measures that provide crucial information about the nature and extent of such depictions. These content-based findings are then employed to evaluate: (1) the precision of the rating system – that is, how accurately does it differentiate programs with varying levels of violence, sex, and language, looking at both the application of the age-based ratings and of the content descriptors; and (2) the consistency of the rating system – that is, how disparate or compatible are the judgments made by one channel about rating particular types of portrayals with the judgments made by other channels.

DESCRIPTION OF METHODS

BACKGROUND AND OVERVIEW

The V-chip rating system was first implemented in January 1997, mid-way through the 1996-97 network television season. The revision to the rating system, which added content descriptors as a supplement to the initial age-based advisory categories, was implemented in October 1997, essentially at the outset of the 1997-98 broadcast season. Thus, from the perspective of the split-year network television season, an eroding though still important benchmark in the television industry, some version of program ratings have been employed for a substantial part of one season (1996-97) and all of another (1997-98).

Programs for this study were sampled during each of these two seasons. In the first, programs were sampled from mid-April to late May of 1997. The sampling was conducted relatively late in the television season to allow a reasonable period of time for the industry to acclimate to its new rating responsibilities, which did not begin until about January 1, 1997 (although some broadcast networks began to post ratings by late December, 1996).

In the second season during which the ratings were applied, programs were sampled from mid-January through late March, 1998. Again, a comparable "buffer" period of more than three months was allowed for the industry to adapt to the new challenge of using content descriptors to rate its programs.

During each of these two sampling periods, more than 1000 programs were randomly selected and videotaped for subsequent analysis, as explained in detail below. However, due to the change that was implemented in the V-chip rating system at the outset of the second year of the study (1997-98), the programs sampled in the prior year are used solely to examine the overall pattern of age-based ratings the industry applied to its programs. This data is presented at the outset of the report of findings in the section entitled "The Ratings Landscape." The pattern of ratings employed in the first year is compared to the pattern of ratings found in the second year to identify any changes over time that have occurred.

By far the largest segment of this report involves our analysis of the relationship between the content of the programs sampled and the ratings the shows received, assessing both the age-based ratings as well as the content descriptors. This part of the study employs content analysis measures to evaluate programming that includes violence, sex, and/or adult language, as explicated below. It is important to note that all of the analyses examining the relationship between program content and ratings are performed solely on the most recent (1998) program sample.

While it would technically be feasible to perform a limited range of comparisons between the 1997 and 1998 samples for their accuracy and consistency in applying age-based program ratings, these would be incomplete at best because of the absence of any content descriptive ratings during the first season in which the V-chip was applied. Given this important change to the ratings framework, we have chosen to focus exclusively on the most recent program sample gathered in 1998 to evaluate the effectiveness of the V-chip rating system.

We turn now to the explanation of the methods employed in this research. This discussion is presented in three major sections addressing the process for sampling programs, the nature of the content measures, and finally an assessment of the reliability of the data.

SAMPLE OF PROGRAMS

The population of interest in this study is theoretically all shows that appear on television. As it is impossible to examine all shows, two complementary sampling plans were devised. The first and by far the largest of the two is a sample that comprises a composite week of television programming across a range of different channels. This sample includes all programs broadcast on these channels between 7:00 a.m. to 11:00 p.m. during this composite week. The channels were selected to encompass the diversity of competitors within the industry, and are equally balanced between commercial broadcasters and cable networks.

In addition, because of particular interest in prime-time broadcast network shows, a separate "over-sample" representing three full weeks worth of the evening programming on each of the major networks was also collected as indicated below. Increasing the depth of the prime-time sample allows us to have greater confidence in the findings we report regarding prime-time network shows, which despite their recent decline in audience share still remain the most heavily viewed programs on television. In reporting our data, we always specify which of these two samples of programming is examined: the overall composite week, or the network prime-time over-sample. We never combine the two for any analysis.

The method by which programs were selected for each of these two sample groups, as well as the implications of these procedures for ensuring strong generalizability of the findings, are presented below. We first review the composite week design, followed by an explication of the prime-time network over-sample.

COMPOSITE WEEK DESIGN

For each channel included in the study, a composite week sample spanning the 16 hours daily between 7:00 a.m. and 11:00 p.m. (a collective total of 112 hours per channel) was constructed by a procedure of random selection. This process begins with an empty grid of half-hour time slots for all seven days of the week for each one of the channels studied. Then, across a span of approximately eight weeks that comprises the sampling period, half-hour time slots are randomly selected for videotaping.

Once a time slot and channel are identified, the upcoming week's TV Guide is checked and the corresponding program is scheduled for taping and placed on the sample grid maintained for each channel. Programs extending beyond their half-hour time slot are videotaped and analyzed in their entirety, and placed on the grid accordingly. Appendices A and B present the complete list of programs sampled for the composite week selected during each of the two years of the study.

With the random selection process, each program has an equal chance, or probability, of inclusion in the sample. Because random selection assures us that each program is chosen independently from all the others, we can be confident in generalizing the findings produced from our sample to the larger population of programs. This stands in contrast to the previous methodological design favored by most content-based studies, that of gathering a single intact calendar week of programming. That approach subjects the sample to potential biases that may systematically influence the entire group of programs, such as an upsurge in stories about love and sex during the week of Valentine's Day. The composite week sampling design was first developed for the National Television Violence Study (Wilson et al., 1997) and has been widely acknowledged as an important methodological innovation.

Channels in the study. The composite week sample during the first year of the study included ten channels sub-divided into four basic categories: commercial broadcast network, commercial broadcast independent, basic cable, and premium cable. A total of five broadcast and five cable channels were included in the study in 1997, as indicated in Table M-1. The Los Angeles market was the site used for sampling all channels in the study.

Table M-1: Distribution of Programs by Channel: Composite Week

Channel	N	
	97	98
ABC	85	76
CBS	92	92
Fox	151	153
NBC	75	76
KTLA	124	131
Lifetime	133	125
Nickelodeon	210	209
TNT	80	79
USA	114	115
HBO	95	91
TOTAL	1159	1147

All four of the major commercial broadcast networks (ABC, CBS, Fox, NBC) were included, with programs sampled from their Los Angeles affiliate stations. Given that approximately 20% of all broadcast television stations are independents (Television and Cable Factbook, 1998), it was decided to include one independent broadcaster to balance the sample design. KTLA, one of three VHF broadcasters in Los Angeles not affiliated with a major network, was randomly selected as the choice. Like most independents, KTLA primarily airs syndicated programming, although it is a Warner Brothers (WB) affiliate. A fledgling network, or in industry parlance a "weblet," WB provided stations with seven hours per week of programs over three nights during the study's first year, expanding to nine hours per week across four nights in the second year.

Five cable channels were included in the sample, with four representatives chosen from the overall population of basic cable networks, and one selected from among the major premium cable channels. The basic cable channels included in the study (Lifetime, Nickelodeon, TNT, USA) were selected because of their high viewership and audience reach. The premium channel included, HBO, was selected because it has the highest subscriber base among the major premium competitors.

In the second year, the study was expanded to include an eleventh channel, the Public Broadcasting Service (PBS) network. This network was excluded during the first year of research because PBS did not initially participate in the industry's rating system. PBS subsequently reversed its decision when the industry agreed to add content-based ratings to the V-chip system, and announced that its stations would apply ratings to programs beginning in the Fall of 1997. When PBS was included in the second year of the study, the network's Los Angeles affiliate (KCET) was the source for sampling.

Program eligibility for V-chip ratings. The composite week sampling design generates a representative collection of all programs presented on television across the channels studied. However, the V-chip rating system is not applicable to all program types; specifically, news and sports are exempted from the system.

Although the framework for the V-chip system clearly stipulates that news and sports programs are not qualified to receive ratings, no public specification of the boundaries of those categories has been provided by the industry. More specifically, no information on this topic is found across all materials that explain the system to parents, all documents filed with the FCC, or on the V-chip system's web-page at *www.tvguidelines.org*.

A memorandum prepared by the industry's Ratings Implementation Group sheds the greatest light on how the news exemption is to be interpreted and applied. This document offers the following two sets of criteria "to help programmers and distributors decide how to apply [the news] exemption."

Exempt programs:

1. Traditional network and local news.
2. Programs that include a combination of news, weather, sports, as well as interviews dealing with national, political, and social issues.
3. Public affairs programs most often discussing national and local political and social issues.
4. News magazine programs such as those currently on air in the evening.
5. Financial news shows.

Non-exempt programs:

1. Network and syndicated fringe and late night talk shows.

2. Entertainment shows containing information about show business and reports on public figures and other issues of general interest.

In practical terms, we translate this information to mean that in addition to the obvious exemption for actual newscasts, national morning news magazine shows such as *Good Morning America* and *Today* are excluded; news panel discussions shows like *Meet the Press* and *Face the Nation* are exempted; and news/reality feature programs such as *20/20, Dateline NBC*, and *Sixty Minutes* are also legitimate exclusions. In contrast, talk shows such as *Jerry Springer, Ricki Lake, The Tonight Show*, and *Late Night with David Letterman* are meant to be rated, along with entertainment-oriented shows like *Hard Copy* and *Extra!*

At the outset of our report of findings, we identify the proportion of programs appearing on television that do not qualify for a V-chip rating. However, in all of our subsequent analyses, we include only those programs that qualify for a V-chip rating. News (as defined above) and sports programming were excluded from all content evaluation in the study.

Additional sampling details. Once programs that were selected for sampling were taped, each show was scanned to confirm completeness, picture integrity, and sound quality. Programs that were incorrectly taped or that experienced technical problems were discarded and the corresponding time slot was then re-sampled. Shows that were interrupted by news bulletins or special reports lasting more than five minutes were excluded due to our inability to properly evaluate the program content; when this occurred, the time slot was again re-sampled. A small number of problem tapes (N=40) were identified in the first year of the study after the sampling period had been completed, and thus no replacement was possible. There were no such cases for the 1998 sample.

The random selection sampling design may result in a small proportion of program overlap. This typically occurs near the end of the sampling period when only a small number of half-hour time blocks remain to be filled, and the programs aired during those periods are greater than a half-hour in length. All programs identified by the random selection process are always taped and included in the sample, and because a program can only be considered in its entirety there are some time blocks in which two programs rather than one were sampled on a particular channel. These are noted on the sample grids included in the appendices of the report.

The degree of overlap in the sample is small, comprising 5% of all programs in both 1997 and 1998, and does not present any threat to the generalizability of the study. Quite the contrary, the independence of selecting shows individually and randomly provides significantly stronger generalizability of the findings, as compared to all other sampling designs, including the more common practice of taping one calendar week of programming for analysis.

Finally, due to the nature of the sample design (i.e., programs selected for sampling are always taped and analyzed in their entirety), approximately 1% of the shows in the composite week either start before 7:00 a.m. or end beyond 11:00 p.m. This occurs, for example, when a movie begins at 9:00 p.m. and does not conclude until 11:30 p.m.

PRIME-TIME OVER-SAMPLE

As a complement to the composite week sample, we also collected a prime-time over-sample for the four major commercial broadcast networks (ABC, CBS, Fox, NBC) as indicated in Table M-2. This set of shows consists of a total of three weeks of prime-time programming (8:00-11:00 p.m. PST) for each of the networks, or about 63 hours per channel. It was obtained using the same selection process of randomly sampling half-hour time blocks that was employed for gathering the composite week; likewise, it was assembled during the same sampling periods. A complete list of the programs included in the prime-time over-sample for each year is included in Appendices C and D of this report.

It should be noted that prime-time network programming is still included in its proper proportion in the composite week sample that represents the television environment as a whole. To examine patterns solely in prime-time network programming, however, we have supplemented the one week of prime-time material contained in the composite week with an additional two weeks worth of content, yielding a total of three weeks of programs for each channel. To the extent that program schedules remained stable across the 8-10 week sampling period, we have obtained three episodes of the same network series. This allows us to make some comparisons about rating practices over time on the same series.

Table M-2: Distribution of Programs by Channel: Broadcast Network Prime-time

Channel	N	
	97	98
ABC	61	63
CBS	53	67
Fox	42	48
NBC	69	67
TOTAL	225	245

DESCRIPTIVE SUMMARY OF THE PROGRAM SAMPLE

In summary, the sampling procedure employed for the study has yielded two separate groups of programs for analysis: a composite week of programming across the full range of television channels, as well as a prime-time over-sample that represents a total of three weeks worth of evening programming on each of the four major commercial broadcast networks.

In 1997, the composite week sample included 1159 programs that qualify for V-chip ratings, while the prime-time over-sample included 225 shows. In 1998, the composite week sample totaled 1147 ratable programs, with 245 shows included in the prime-time over-sample. As noted above, these samples have been selected using random assignment, which assures us that they are highly representative of their respective television populations, and that we can be confident in generalizing our findings to the television landscape as a whole.

CONTENT MEASURES

This study performs scientific content analysis on the program samples explicated above in three areas that can generally be termed violence, sex, and adult language. In this section, we present the basic definitions we employ for identifying portrayals of violence, sex, or adult language.

LEVEL OF ANALYSIS

Coding for any portrayal of violence, sex, or adult language was performed at the scene level. Variables were measured based upon what happened within the scene in question. A scene is defined as a sequence in which the place and time generally hold constant. Most scenes can be thought of in the same sense as a passage in a story; a scene ends when the primary setting shifts in time, place, or characters in a way that extensively interrupts the flow of related action. In our analysis, a commercial interruption always signals the end of a scene. Scenes are coded only when they are identified as containing violence, sex, or adult language that meet one of the applicable definitions stipulated below. Such scenes are then evaluated on the range of contextual variables indicated for the relevant type of depiction (i.e., violence, sex, or language).

We now turn to the task of specifying our basic definitions and measures for each of the three areas of sensitive material addressed by the V-chip ratings.

MEASURING VIOLENCE

The definition of violence employed in this research mirrors the approach used for the National Television Violence Study (Wilson et al., 1997).

> Violence is defined as any overt depiction of a credible threat of physical force or the actual use of such force intended to physically harm an animate being or group of beings. Violence also includes certain depictions of physically harmful consequences against an animate being/s that occur as a result of unseen violent means.

Thus, there are three primary types of violence: credible threats, behavioral acts, and depictions of harmful consequences from unseen violence.

A credible threat is said to occur when a perpetrator evidences a serious intent to harm either verbally or by using physical actions, such as pointing a gun at someone to force them to the floor in a bank robbery. Behavioral acts of violence involve overt physical actions against another or the self. These acts may employ various means, ranging from one's natural capabilities, such as striking with a fist, to a host of different levels and types of weapons. Harmful consequences of unseen violence are coded in situations where only the aftermath of violence is portrayed. A program that begins with police officers arriving at a scene where a shooting has just occurred, with victims on the ground shown bleeding from their wounds, is an example of this type of violence. The actual act of shooting is not shown, yet the program presents a clear message that violence has occurred by depicting its results.

Regardless of which of these three types of depictions is involved, intention to harm is the linchpin of this definition of violence. Accidents generally do not count (unless they occur in the context of an ongoing violent sequence, such as when a robber falls to his death trying to elude capture by the police who are chasing him), nor do acts of nature that may cause havoc and harm. Furthermore, the harm that is intended must be physical in nature; actions such as verbal intimidation that are solely traumatic or psychologically upsetting do not qualify.

Like our definition of violence, virtually all of the additional measures we have employed to assess the contextual features surrounding violent portrayals are derived from the National Television Violence Study, a three-year effort that delivered the most comprehensive analysis of violent content yet produced by research. We provide a summary of those measures immediately below, but direct readers who desire an explication of either the conceptual underpinnings for the measures or more precise information about their application to consult the full report for the National Television Violence Study, Volume 1 (Wilson et al., 1997).

Contextual variables. The first contextual variable used for assessing violence is the violent ***means***. The means is the tool or method used for accomplishing violence. This study identifies seven different categories of means: natural means (hitting, punching, kicking); unconventional weapon (scissors used for stabbing, sleeping pills as an overdose); conventional weapon/non-firearm (knives, brass knuckles); conventional weapon/handheld firearm (pistol, shotgun); heavy weaponry (tanks, bombs); means unknown; or credible threat/verbal only.

For any behavioral acts, the ***extent*** of use for each means is also assessed. Extent is measured within each means category for all incidents involving all characters using the same means within a given scene. Thus, if two terrorists throw one hand grenade each, this counts the same as if one terrorist threw two hand grenades. Extent was measured on a scale of one, some, many, or extreme within the scene.

For behavioral acts and depictions of harmful consequences, the results of violence are coded. These results are measured across three variables: ***harm depicted, harm likely,*** and ***pain***. Harm refers to physical injury or damage to a target that is caused by a violent act. The measure for harm depicted assesses literally what is portrayed in the program, which might be either highly realistic, or quite fantastic and extremely unrealistic. In contrast, the measure for harm likely is an assessment of the harm that would occur if the violence was enacted in real life. Combining these two measures for certain analyses can yield useful information about the degree of realism reflected in violent depictions. Finally, the measurement of pain is based on the visual and/or audible reactions that are experienced by victims of violence. All three of these results variables were measured on a scale of none, mild, moderate, or extreme within the scene.

Explicitness refers to the level of focus and detail in the depiction of an overt act of violence. The focus is said to be detailed or "close-up" when the violent action, and in particular the means-to-target impact (such as a fist connecting with a jaw), encompasses the majority of the screen. A depiction high in explicitness presents close-up delivery of the violent action, obscuring other visual elements not directly and physically involved with the violence.

Finally, the ***graphicness*** of violent portrayals is examined. Graphicness is defined as the portrayal of blood, gore, or dismemberment of bodies displayed as a consequence of violence. It is measured as none, mild, moderate, or extreme within the scene.

MEASURING SEXUAL MESSAGES

In order to evaluate a V-chip system that categorizes content according to its levels of sexual dialogue as well as its levels of sexual behavior, our measures must necessarily encompass both of these areas. Moreover, because the V-chip system treats these two aspects separately for purposes of the content-based descriptors (D for sexual dialogue and S for sexual behavior or situations), it is important that we not conflate these elements as we measure them.

For this study, sex is defined as any depiction of talk or behavior that involves sexuality, sexual suggestiveness, or sexual activities and relationships. Portrayals involving talk or behavior were measured separately, with the caveat that dialogue categorized as talk toward sex that occurred concurrently with any sexual behavior was not recorded to avoid "double-coding."

To be considered a sexual behavior, actions had to convey a sense of potential or likely sexual intimacy. For example, a kiss of greeting between two friends or relatives would not be coded as sexual behavior, whereas a passionate kiss between two characters with a discernible romantic interest would be. The lower threshold for sexual behaviors measured by the study was physical flirting, which refers to behavioral actions such as a woman licking her lips provocatively while gazing intently at a man in a bar. This example underscores that our measurement in this realm encompasses sexually-related behaviors, and should not be equated strictly with the consummate sexual behavior of intercourse.

Sexual dialogue, or what we term "talk about sex," involves a wide range of types of conversations that may involve first-hand discussion of sexual interests and topics with potential partners, as well as second-hand exchanges with others that convey information about one's prior, anticipated, or even desired future sexual activities. For purposes of measuring talk about sex, both the topic of reproductive issues (such as contraception or abortion) and sexually-transmitted diseases (including but not limited to AIDS) were considered as sexual.

Contextual variables. The *type of sexual behavior* was measured using a range of six categories that began with physical flirting (behavior meant to arouse or promote sexual interest), and also included passionate kiss, intimate touch, sexual intercourse strongly implied, and sexual intercourse depicted. A final category of "other" captured highly infrequent behaviors such as self-gratification.

The measurement of intercourse is particularly important, and the category termed "intercourse implied" is the only observation in this section of the study in which content is coded when it is not shown literally on the screen. Intercourse implied is said to occur when a program portrays one or more scenes immediately adjacent (considering both place and time) to an act of sexual intercourse that is clearly inferred by the narrative story. Common examples would include a couple kissing, groping, and undressing one another as they stumble into a darkened bedroom, with the scene dissolving before the actual act of intercourse ensues; or a couple shown awakening in bed together with their conversation centering on the lovemaking they had performed before falling asleep. Such portrayals are not necessarily explicit in any way but clearly convey the message that intercourse has occurred, and thus it is essential that such portrayals are reflected in our content measures.

In contrast, "intercourse depicted" is judged to occur when a direct view is shown of any person who is engaged in the act of intercourse, regardless of the degree of nudity or explicitness presented. Discreet portrayals may show a couple only from the shoulders up when they are engaged in intercourse. As noted shortly, the explicitness of any sexual behavior is measured independently of the judgment about the type of behavior that occurs.

Sexual dialogue, or "talk about sex," involves a range of different types of conversations. We ultimately classified ***type of talk about sex*** into one of four distinct categories: comments about own/others' sexual actions/interests, talk toward sex, expert advice, and other. The first of these categories is by far the broadest, encompassing verbal exchanges about sexual relations that people have had in the past, may want to have in the future, and so on. The second category, talk toward sex, involves efforts to promote sexual activity that are conveyed directly to the desired sexual partner. The third category, expert advice, entails the seeking and delivering of sincere advice about sex from an authority figure, which is defined as someone who has received formal training relevant to the advice they deliver. Expert advice may occur in either a real setting, such as on a talk show, or in a fictional context, such as in a drama.

For any material involving sexual dialogue or behavior, the degree of *scene focus on sex* is judged, differentiating minor or inconsequential references and depictions from portrayals in which there is a substantial or primary emphasis on sex. In addition, all scenes that include sexual behavior are coded for ***degree of explicitness.*** This measure assesses the physical appearance of the characters involved in sexual talk or behavior. The categories for coding included provocative/suggestive dress or appearance (attire alone reflects a strong effort to flaunt one's sexuality), characters begin disrobing, discreet nudity (characters are known to be nude but no private parts of the body are shown), partial nudity (limited baring of normally private parts, such as the buttocks or a woman's breasts), and full frontal nudity.

MEASURING ADULT LANGUAGE

According to the V-chip system guidelines, programs are presently rated for "coarse language," "strong coarse language," and "crude indecent language." In addition, the initial version of the V-chip ratings employed the term "profane" to characterize the language that may be found in programs rated TV-MA, although this reference was deleted in the revised system description that was approved by the FCC in March, 1998.

We conceptualize this array of linguistic adjectives employed by the V-chip system as collectively representing a realm we will refer to as adult language. For the purposes of this study, we define adult language as any speech that would be considered unsuitable for children by prevailing social standards commonly applied by parents in the United States. Such language would be likely to generate scolding by a parent if it were uttered by a child, and would be judged inappropriate in most public settings. Judgments about the suitability of language are made considering the context of the remarks. Although some words would be considered unsuitable for children in any context, others have multiple applications and/or interpretations, and so the context of usage is weighed carefully in judging any particular utterance.

In applying the conceptual definition of adult language indicated above, an unavoidable amount of arbitrary, black and white line-drawing inheres in the process of judging certain examples of language best described as presenting shades of grey. To cope with this situation, we attempted to eschew counting any utterances as adult language when they fell close to the line of what is widely considered acceptable. Some examples of words that we chose not to classify as "adult" include "suck" (as in "suck me"), "ass," and "crap," despite our recognition that many parents would indeed be chagrined were their children to utter these words. Nonetheless, in an effort to strengthen the validity of our findings in a realm that is intrinsically fraught with subjective differences of opinion, we ultimately judged these terms to be only marginally offensive and did not classify them as adult language.

The paragraph below provides common examples of words found within our sample of programming that were classified as adult language by the study. These judgments are consistent with the classification of terms used in a recent study of offensive speech in general conversation (Jay, 1992), as well as a study counting coarse and vulgar words used in the U.S. House of Representatives (Jamieson, 1997).

Contextual variables. Once any speech is identified as an example of adult language, the ***type of adult language*** is classified into one of five categories: (1) religious language that refers to religion in a blasphemous or derisive manner (e.g., "God damn it"); (2) racial language that is disparaging to groups or individuals based on their race or ethnic background (e.g., "nigger," "wetback"); (3) excretory language that is related to human waste products and processes (e.g., "shit," "piss," "asshole"); (4) sexual language that refers to sex acts or organs in a scurrilous or disrespectful manner (e.g., "bitch," "whore," "tits"); and (5) other language that does not fit into the above categories (e.g., "scumbag"). In each scene that contains any adult language, the *extent of usage* for each type is also measured on a scale of one, some (2-5 words), many (6-9 words), and extreme (10+ words).

Within each of the above language categories, words may vary in their strength or intensity level. Thus, we employ a measure for ***degree of offensiveness*** to evaluate any adult language independent of its fit within the above groupings. This measure differentiates language considered coarse from stronger language considered profane.

Coarse language is adult language which, by definition, is considered inappropriate for children. The stronger class of adult language, profanity, includes only the most severe forms of adult language that would be highly unacceptable for children. Most parents would consider it shocking if their children were to utter such language in a public setting. Examples of terms judged as profane language include "cocksucker," "cunt," and all derivatives of "fuck/ing." Finally, the ***extent of usage*** for each level of adult language (strong, profane) is measured within the scene on a scale of one, some (2-5 words), many (6-9 words), and extreme (10+ words).

CONTENT CODING AND RELIABILITY

This section reports the process employed to review and evaluate the program sample to obtain data for the study. The scientific integrity of the content analysis data reported in this research is established in large part by careful statistical monitoring of the inter-coder reliability of judgments. That process started well before any actual coding of data was performed.

A group of 27 undergraduate students at the University of California, Santa Barbara served as coders for this project. Coders were trained approximately eight hours per week over a ten-week period to apply the full range of measures designed for the study, which are detailed in an elaborate codebook of rules. The training process included extensive practice in a viewing lab, with each coder's performance monitored systematically to diagnose any inconsistencies in their interpretation and/or application of the content measures. At the conclusion of training, a statistical test of inter-coder reliability was conducted to verify the strength of the consistency of their judgments. The results of the final training test are reported below alongside the findings for the reliability assessments performed during the actual process of data collection.

Once training was complete, the coding of data was accomplished by randomly assigning individual coders to view programs and to apply our content measures. Coders viewed each show alone in a video lab and were allowed to watch any given segment as many times as necessary to correctly apply the measures. Data for each program were obtained from a single coder. For this reason, it is necessary to demonstrate that the coding process maintained a strong and consistent level of reliability over time in order to ensure the quality of the data.

ASSESSING THE RELIABILITY OF THE DATA

The coding process required approximately six weeks to complete. To assess the reliability of the coders as they were performing their work, a randomly selected program within a specified genre of content was independently evaluated by all coders. This process was repeated five times at approximately one week intervals to ensure that the overall assessment of reliability encompassed the full range of basic program genres (i.e., drama, situation comedy, non-fiction/reality, movies, children's programs) most commonly found in the sample (see Table M-3). Each week, the coding judgments on the selected program were then compared across all coders for reliability assessment purposes.

Table M-3: Programs Randomly Selected for Continuing Reliability Tests

Program Name	Genre
*New York Undercover**	Drama
One West Waikiki	Drama
Snoopy	Children's Show
Hope & Gloria	Situation Comedy
"Risky Business"	Movie
California Gold	Non-fiction/Reality

**Coded for reliability at the conclusion of training.*

CONCEPTUALIZATION OF RELIABILITY

Coders must make a variety of different types of decisions when viewing a show. These decisions exist at two distinct levels. The first focuses on unitizing, or the identification of scenes containing violence, sex, and/or adult language. At this level, a coder is watching solely to determine whether any aspect of the material meets the basic definitions specified for measuring these three areas of sensitive content. Once a scene is identified as containing a portrayal of violence, sex, or language, the coder then moves to the second level of judgments, which involves choosing values for all contextual variables that apply within a given scene. For example, in a violent scene, coders would record the type of act, means used, extent of means, harm, pain, and so on. For all programs examined for reliability, separate calculations were performed for each of the three major content areas of the study: sex, violence, and language.

In the sections that follow, we detail the specific procedures employed to calculate inter-coder reliability in each of these three areas. This process is patterned after the approach devised for the National Television Violence Study (see Wilson et al., 1997), which explicates the development of the procedures in greater detail. In sum, this approach reflects the most current methodological innovation for calculating reliability across large numbers of coders who are rendering content-based judgments at multiple levels of analysis (Potter et al., 1998). It involves independent assessment first of the fundamental unitizing judgments, followed by a discrete examination of the contextual measures that apply once the higher order units of analysis have been established.

Agreement on unitizing. Unitizing refers to the process of identifying each scene that contains codable material, either violence, sex, or language. Every time a coder identifies a scene with some codable material, s/he creates a line of data that includes a string of values indicating judgments for each applicable contextual variable. In evaluating the unitizing process, the focus is not on the agreement of the values for the contextual variables; rather, the aim is to assess the extent of agreement that a given scene contained violence, sex, and/or adult language.

In assessing reliability, if all coders identify the same number of scenes on their coding form for a show (each matched within the categories of violence, sex, or language) and if those scenes refer to the same scenes from the program, then there is perfect agreement. Both conditions must be met for perfect agreement. If coders differ on the number of scenes identified, then there is not perfect agreement. If coders all have the same number of scenes, but there is disagreement about the scenes that were coded, then there is also not perfect agreement.

Three descriptors are reported for unitizing: the agreement mode, the range of scenes, and a statistic called the Close Interval around the Agreement Mode (CIAM). An example will explain what is meant by "agreement mode." If there are ten coders and one reported 9 scenes of violence, eight reported 10 scenes, and one reported 11 scenes, the mode would be 10 scenes as this is the number reported by the greatest number of coders. Thus, 80% of the coders are at this mode. Recall, however, that coders must identify the same scenes in order to have agreement. If all eight coders identified the same 8 scenes, then the agreement mode is 8.

Coders have to make many difficult judgments as part of the coding process. As a result, not every coder is at the agreement mode for every program, so we also report the range of scenes identified by the set of coders for each reliability test. The smaller the range, the tighter the pattern of agreement. However, the range can sometimes be misleading as an indicator of the degree of variation in a distribution. For example, consider a case where there are ten coders and one identifies 4 scenes with violence, eight indicate 5 scenes, and one identifies 8 scenes. The range reported would be from 4 to 8 scenes, which appears to signal a wide range of disagreement. That interpretation would be inaccurate, however, as 90% of the coders are actually within one scene of the mode.

The most important statistic for evaluating reliability at this level is the Close Interval around the Agreement Mode (CIAM). We operationalize "close to the agreement mode" as those judgments that are within one scene (or 20% as described below) of the modal judgment. Thus, if the agreement mode for a program was 5 scenes of violence, we would include in the CIAM each of the following: (a) all coders who identified all 5 of the same scenes; (b) all coders who also saw 5 scenes but disagreed on just one of the scenes identified by those in the modal group; (c) all coders who saw only 4 scenes but each of those scenes matched the 5 scenes identified by the modal group; and (d) all coders who reported 6 scenes where 5 of those scenes were identical to the ones identified by the modal group. When the agreement mode is greater than five, we establish the width of the CIAM as 20% on either side of the mode. For example, if the agreement mode is 10, we include coders who exhibit no more than two disagreements with the coders at the agreement mode.

Agreement on the contextual variables. The other important aspect of reliability is the degree of consistency among coders in choosing values for each contextual variable once they have identified examples of violence, sex, or adult language. Our coding scheme contains an array of contextual variables that are applied within each of these three areas of sensitive content, and measured at the scene level.

It was necessary to construct a separate matrix for each of the context variables across all three areas of content (i.e., violence, sex, adult language). For each variable, a column is entered for every coder, and a row for every scene that was identified by one or more coders as containing some codable portrayal in that area (i.e., violence, sex, adult language). Each row of the matrix is then examined for its modal value for each applicable contextual variable. Next, the number of coders at the modal value is summed and entered as a marginal. The marginal totals are summed down across all scenes in the matrix for the same variable. This sum of the marginals (i.e., agreements) is then divided by the total number of decisions reflected in the entire matrix (i.e., all agreements and disagreements), and the resulting fraction yields the percentage of agreement among coders on that variable.

While the operational details are intricate, the concept of reliability is not. The term "percentage of agreement" simply refers to the number of times coders actually agreed, divided by the number of times they could possibly have agreed. The larger the result, the better the agreement.

RESULTS OF RELIABILITY TESTING

The results of the reliability testing are reported separately for each of the areas of violence, sex, and adult language.

Violence. The consistency for unitizing violence was strong, given the complexity of the task and the number of coders involved. The mean agreement for identifying violent scenes across all programs was 89% on the CIAM measure (see Table M-4). The consistency of coding the contextual variables in this realm was also generally strong, achieving agreement at 90% or better on seven of the eleven measures employed. Only one variable fell below 80%, that of pain displayed by victims of violence, although its level of 78% agreement is still considered acceptable.

Table M-4: Reliability for Violence Measures

Unitizing

Measures	N.Y. Undercover	One West Waikiki	Snoopy	Hope & Gloria	"Risky Business"	California Gold	Overall Mean
Scene Range	7 - 10	4 - 8	5 - 8	0	0 - 1	0	
Scene Mode	8	8	7	0	0	0	
CIAM	100%	69%	64%	100%	100%	100%	**89%**

Context Variables

Type of Act*							
Credible Threat	94%	96%	97%	100%	100%	100%	**98%**
Behavioral Act	95%	92%	100%	100%	100%	100%	**98%**
Harmful Consequences	100%	99%	100%	100%	100%	100%	**100%**
Means/Extent							
Means Used	96%	94%	95%	n/a	100%	n/a	**96%**
Extent of Means	91%	93%	91%	n/a	100%	n/a	**94%**
Harm/Pain							
Depicted Harm	81%	86%	60%	n/a	100%	n/a	**82%**
Likely Harm	88%	86%	64%	n/a	100%	n/a	**85%**
Pain	77%	68%	68%	n/a	100%	n/a	**78%**
Depiction Type							
Explicit Action	79%	90%	92%	n/a	100%	n/a	**90%**
Explicit Impact	81%	85%	92%	n/a	100%	n/a	**89%**
Blood & Gore	92%	82%	100%	n/a	100%	n/a	**93%**

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Sex. The analysis of reliability for unitizing judgments involving sex encompassed both sexual behavior and sexual dialogue. Given that the latter type of material may occasionally present difficult coding challenges, the overall level of agreement of 86% on the CIAM measure is highly credible (see Table M-5).

The agreement for coding the contextual variables was extremely strong, with virtually all measures achieving agreement at 90% or better. The only exception to this pattern involved judging the degree of focus, or emphasis, on the sexual content within each scene that contained either sexual dialogue (81% agreement on focus) or sexual behavior (76% agreement on focus). While this measure was not as highly reliable as the others, agreement in the 70% range and above is widely considered as legitimate for most content-based studies, and thus these findings are certainly acceptable.

Table M-5: Reliability for Sexual Dialogue and Sexual Behavior Measures

Unitizing

Measures	NY Undercover	One West Waikiki	Snoopy	Hope & Gloria	"Risky Business"	California Gold	Overall Means
Scene Range	4 - 9	0 - 4	0	0 - 2	7 - 12	0 - 1	
Scene Mode	5	2	0	1	11	0	
CIAM	55%	88%	100%	100%	71%	100%	**86%**

Context Variables

Measures	NY Undercover	One West Waikiki	Snoopy	Hope & Gloria	"Risky Business"	California Gold	Overall Means
Sexual Dialogue							
Own/Others	83%	92%	100%	100%	89%	100%	**94%**
Talk About	92%	98%	100%	67%	88%	100%	**91%**
Talk Toward	96%	98%	100%	92%	96%	100%	**97%**
Expert Advice	100%	100%	100%	100%	100%	100%	**100%**
Other	100%	100%	100%	100%	100%	100%	**100%**
Dialogue Focus	71%	89%	n/a	75%	71%	100%	**81%**
Behaviors							
Flirtatious Behavior	84%	98%	100%	58%	99%	100%	**90%**
Kissing	96%	83%	100%	100%	100%	100%	**97%**
Intimate Touch	95%	100%	100%	100%	99%	100%	**99%**
Intercourse Implied	100%	98%	100%	67%	97%	100%	**94%**
Intercourse Depicted	100%	100%	100%	100%	100%	100%	**100%**
Other	100%	98%	100%	100%	100%	100%	**100%**
Behavior Focus	80%	70%	n/a	42%	90%	100%	**76%**
Special Topics	99%	99%	n/a	99%	96%	93%	**97%**
Special Topic Focus	99%	99%	n/a	92%	95%	93%	**96%**
Explicitness	100%	95%	n/a	98%	99%	100%	**98%**

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Language. The coders were highly consistent in their judgments for all variables involving adult language. The unitizing judgments for identifying adult language within each scene of a program were highly reliable at 91% overall on the CIAM statistic (see Table M-6). The more detailed judgments that involved classifying the type of adult language were extremely consistent at 97% and above for all categories, and a 97% agreement level was also obtained for measuring the extent of words of each type within scenes. The program summary scores for profane language were 100% because no such content was observed across the reliability tests. However, adult language judged as "strong" was found in four of the six reliability programs, and there was 98% agreement regarding its presence within programs and 86% agreement regarding the extent of its presence, both of which are highly reliable findings.

Table M-6: Reliability for Language Measures

Unitizing

Measures	N.Y. Undercover	One West Waikiki	Snoopy	Hope & Gloria	"Risky Business"	California Gold	Overall Means
Scene Range	6 - 11	0 - 3	0	0 - 2	3 - 7	0	
Scene Mode	9	2	0	1	5	0	
CIAM	65%	92%	100%	100%	86%	100%	**91%**
Context Variables							
Type of Language							
Religious	97%	100%	100%	100%	93%	100%	**98%**
Racial	100%	100%	100%	100%	100%	100%	**100%**
Excretory	100%	100%	100%	100%	93%	100%	**99%**
Sexual	99%	92%	100%	100%	91%	100%	**97%**
Other	100%	100%	100%	100%	100%	100%	**100%**
Extent	98%	95%	n/a	100%	96%	n/a	**97%**
Program Summary							
Summary of Strong Language	96%	100%	n/a	100%	97%	n/a	**98%**
Extent Summary (Strong)	90%	72%	n/a	100%	81%	n/a	**86%**
Summary of Profane Language	100%	100%	n/a	100%	100%	n/a	**100%**
Extent Summary (Profane)	100%	100%	n/a	100%	100%	n/a	**100%**

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SUMMARY OF RELIABILITY

Tests to assess the degree of inter-coder agreement were performed throughout all phases of the data collection process. These tests demonstrate that virtually all of the content measures applied in the study yielded highly reliable data from the coders who were reviewing the programming. A handful of variables identified above achieved somewhat lower although still acceptable levels of reliability. Overall, the reliability analyses establish strong confidence in the accuracy of the data reported in the study.

FINDINGS

INTRODUCTION TO THE ANALYSES

This report of findings is organized into three separate sections, each dealing with a distinct aspect of the television industry's use of V-chip program ratings. The first section, which we refer to as "Landscape," assesses how frequently each of the various age-based ratings and content descriptors are actually employed for labeling programs. The second section, which we refer to as "Precision," examines the relationship between the actual levels of violence, sex, and adult language that appear in programs and the V-chip rating that the programs receive. The third section, "Consistency," compares the program labeling patterns of different channels to determine whether similar types of content receive similar ratings from varying program sources.

As noted in the methods section, data were collected for this study at two points in time: first, programs were randomly sampled during spring of 1997 and then again during winter/spring of 1998. During each of these two years, a composite week of television programs (from 7:00 a.m. to 11:00 p.m.) was randomly selected for each of ten broadcast and cable channels (n=1347 in 1997, n=1332 in 1998), while at the same time a sample representing three composite weeks of programming was gathered during the prime-time hours (8:00 p.m. to 11:00 p.m.) for each of the four major commercial broadcast networks. This oversampling of prime-time network shows (n=238 in 1997, n=267 in 1998) allows for more careful examination of the content and rating patterns that exist in the programs most heavily viewed by the American public.

The sample gathered in 1997 is used along with the more recent sample collected in 1998 to analyze the frequency of various ratings used by the television industry in the "Landscape" section. The assessment of the relationship between the content presented in programs and the ratings that programs receive, which is reported in the "Precision" and "Consistency" sections of the report, is based solely on the sample of programs gathered in 1998. The two sub-groups within each year's sample – the composite week of broadcast and cable television programming overall, as well as the broadcast network prime-time over-sample – are never combined, and always reported separately. Finally, for reasons that we explicate in detail below, we have chosen to isolate our analysis of the PBS public broadcasting network in a separate section that follows the completion of our assessment of the broader range of commercial television channels.

Across the three primary sections of findings that follow below, each one contains three distinct sub-sections: one addresses findings for general audience programming contained in the composite week sample, encompassing both broadcast and cable channels; a second section presents a separate assessment of children's programming from the composite week sample, again encompassing all broadcast and cable channels; and a third section provides a detailed examination of prime-time broadcast network shows, based on our analysis of the separate prime-time over-sample of these programs.

THE RATINGS LANDSCAPE

PROGRAMS THAT ARE EXEMPT FROM RATINGS

The composite week sample of programming, which forms the basis for most of our analyses, is a representative collection of all types of programs on television. The V-chip system, however, specifically exempts news and sports programming from the ratings. Throughout this study, all of our analysis and evaluation of the rating system is based upon an examination of only those programs that qualified for a V-chip rating. We exclude news (as explicated in the method section) and sports competition programming from all consideration. Before proceeding with this focus, it is important to establish what portion of the overall television landscape is being exempted from the V-chip system, and hence from the scrutiny of this study.

Table L-1: Extent of Programs That Are Exempt from Being Rated by Channel Type

	Exempt		TOTAL N	
	97	98	97	98
Broadcast Network	28%	29%	560	562
Independent Broadcast	13%	9%	143	144
Basic Cable	2%	1%	549	534
HBO	0%	1%	95	92
Overall % Of Programs	**14%**	**14%**	**100%**	**100%**
Overall N	**188**	**185**	**1347**	**1332**

Table L-1 presents a summary of the proportion of programs in the sample that did not qualify for V-chip ratings. In both 1997 and 1998, news and sports content exempted from the rating system accounted for a total of 14% of all programs across the 10 channels studied. In general, there was more programming exempted from the broadcast channels than from the cable channels, although this difference is somewhat artificial; that is, cable specialty channels that emphasize news and sports, such as CNN or ESPN, were excluded from the study because it was obvious they would yield few programs qualified for rating.

The broadcast networks have the largest proportion of excluded content, at slightly more than one of every four (28% in 1997, 29% in 1998) shows they air. During the evening prime-time hours, a relatively small proportion of broadcast network programs did not qualify for rating (5% in 1997, 8% in 1998) because of the news exemption. Program titles in this category include *Dateline, 20/20, 60 Minutes, Prime-Time Live, 48 Hours,* and *Public Eye with Bryant Gumbel.*

USE OF AGE-BASED RATINGS

General audience programming. One of the most important findings from the study is that most shows that are supposed to be rated actually are rated (see Table L-2). In 1997, the ten channels in the study failed to rate 8% of the qualifying programs they presented, with the largest share of unrated programs appearing on the independent broadcast station KTLA in Los Angeles. In 1998, this channel improved its performance substantially (from 48% to just 6% of its qualifying programs left unrated), lowering the overall average of qualifying programs that lacked ratings to 4% of shows across all channels. Although KTLA has clearly increased its ratings compliance, it nonetheless provides some of the most problematic examples of unrated programs in the V-chip system's second year of existence. The movies *"Predator 2"* and *"Puppet Masters,"* which contained 21 and 17 scenes of violence respectively, received neither a V-chip nor MPAA rating of any sort when they aired at 8:00 p.m. in January, 1998.

Table L-2: Distribution of Age-Based Ratings By Channel Type: Composite Week 1997 & 1998

	TV-Y		TV-Y7		TV-G		TV-PG		TV-14		TV-MA		MPAA		Not Rated		TOTAL N	
	97	98	97	98	97	98	97	98	97	98	97	98	97	98	97	98	97	98
Broadcast Network	7%	9%	7%	5%	30%	29%	37%	34%	16%	16%	0%	0%	0%	0%	4%	7%	403	397
Independent Broadcast	15%	21%	2%	10%	8%	27%	20%	31%	1%	5%	0%	1%	6%	0%	48%	6%	124	131
Basic Cable	35%	32%	4%	5%	27%	21%	27%	32%	4%	8%	0%	**0%	0%	0%	4%	2%	537	528
HBO	5%	11%	3%	8%	2%	2%	4%	6%	7%	8%	2%	0%	76%	66%	0%	0%	95	91
Overall % Of Programs Receiving Rating	**21%**	**21%**	**4%**	**5%**	**24%**	**23%**	**28%**	**30%**	**8%**	**11%**	**0%**	**0%**	**7%**	**5%**	**8%**	**4%**	**100%**	**100%**
Overall N	**238**	**244**	**51**	**63**	**279**	**265**	**322**	**346**	**91**	**122**	**2**	**2**	**79**	**60**	**97**	**45**	**1159**	**1147**

***Includes one case.*

This chart and all subsequent charts include only shows that qualify for a rating.

By the second year of the V-chip system's existence in 1998, there was little difference from channel to channel in the proportion of unrated programs, with the range varying from 0-7%. Of all channels examined, the premium cable channel HBO was the only one to accomplish a 100% compliance rate by labeling all ratable programs sampled during both years.

Table L-2 also indicates a high degree of consistency across the first two years of the V-chip ratings in the industry's use of program labels. When one considers both children's programs as well as general audience-oriented material, as this table does, the distribution of ratings indicates that TV-PG is the most frequently used rating (28% in 1997, 30% in 1998) industry-wide. The TV-G rating was almost as common, representing nearly one out of every four shows (24% in 1997, 23% in 1998) overall. The TV-14 rating appeared much less frequently, accounting for only 8% of shows in 1997 and 11% in 1998.

Another perspective on the distribution of ratings can be gained by narrowing our focus to examine only general-audience programming, excluding children's shows from consideration (see Table L-3). From this perspective, the TV-PG rating accounts for the highest proportion of shows (37% in 1997, 41% in 1998) of all shows, with the TV-G rating following closely behind (32% of shows both years). Collectively, TV-G and TV-PG programs accounted for nearly three of every four rated shows (73%) in 1998 targeted at general audiences.

Table L-3: Distribution of Age-Based Ratings By Channel Type in General Audience Programs: Composite Week 1997 & 1998

	TV-G		TV-PG		TV-14		TV-MA		MPAA		Not Rated		**TOTAL N**	
	97	98	97	98	97	98	97	98	97	98	97	98	97	98
Broadcast Network	35%	34%	42%	39%	18%	19%	0%	0%	0%	0%	5%	8%	348	343
Independent Broadcast	10%	39%	24%	44%	1%	7%	0%	1%	7%	0%	58%	9%	103	90
Basic Cable	44%	34%	44%	50%	6%	13%	0%	*0%	0%	0%	6%	3%	332	333
HBO	2%	3%	5%	7%	8%	10%	2%	0%	83%	81%	0%	0%	87	74
Overall % Of Programs Receiving Rating	**32%**	**32%**	**37%**	**41%**	**11%**	**15%**	****0%**	****0%**	**9%**	**7%**	**11%**	**5%**	**100%**	**100%**
Overall N	**279**	**265**	**322**	**346**	**91**	**122**	**2**	**2**	**79**	**60**	**97**	**45**	**870**	**840**

**Includes one case.*

***Includes two cases.*

One of the most striking findings in examining the use of ratings is that the TV-MA label was almost never employed by the television industry. Across a random sample of more than 2600 shows over two years, a total of only two programs each year received a rating of TV-MA. Two of the total four cases were on HBO (*Chris Rock, Larry Sanders*), one on Lifetime (the film "*If These Walls Could Talk*") and one on the independent broadcast station KTLA in Los Angeles (the film "*Internal Affairs*"). Collectively, shows rated TV-MA represent about two-tenths of one percent of all general audience programs. Thus, it is obvious that the ratings applied to most television programming (excluding children's shows) have effectively been reduced to just three categories: TV-G, TV-PG, and TV-14.

According to the industry's ratings guidelines, a premium channel presenting a motion picture in its original, uncut form may choose to display the applicable MPAA rating (G, PG, PG-13, R, or NC-17) in lieu of one of the basic V-chip program ratings. This option accounted for more than four of every five general audience programs on the premium cable channel HBO in 1997 (83%) and 1998 (81%) (see Table L-3). The fact that this option exists means that parents who have premium cable and who activate the electronic blocking feature for V-chip categories such as TV-PG and/or TV-14 will not have necessarily restricted their child's access to all material at that content level. Films that have been rated at a comparable level using the MPAA system, such as PG or PG-13, may inadvertently "slip through" the electronic filter because such material would not carry the blocking signal associated with a TV-PG or TV-14 V-chip rating. Given the fundamental design of the industry's V-chip ratings plan, which allows the option to use MPAA ratings in place of one of the basic V-chip category labels, a parent with premium cable is seemingly required to activate blocking on two parallel systems of age-based ratings in order to effectively restrict access to basically the same type of material.

Children's programming. Programs designed solely for children may be assigned either a TV-Y or TV-Y7 label by the V-chip system. Table L-4 indicates that about eight of every ten children's shows overall are rated TV-Y, and only about two of ten are labeled TV-Y7.

Table L-4: Distribution of Age-Based Ratings By Channel Type: Children's Programs 1997 & 1998

	TV-Y		TV-Y7		TOTAL N	
	97	98	97	98	97	98
Broadcast Network	53%	65%	47%	35%	55	54
Independent Broadcast	90%	68%	10%	32%	21	41
Basic Cable	90%	88%	10%	12%	205	195
HBO	63%	59%	37%	41%	8	17
Overall % Of Programs Receiving Rating	**82%**	**79%**	**18%**	**21%**	**100%**	**100%**
Overall N	**238**	**244**	**51**	**63**	**289**	**307**

The predominance of the TV-Y rating varies markedly across channel types. The TV-Y rating appears most often on basic cable (particularly in 1998), a finding that is attributable almost solely to the rating pattern found on Nickelodeon, one of the four basic cable channels included in the study. A more detailed breakdown of these four channels reveals that Nickelodeon assigned a TV-Y rating to 95-96% of its children's programs across both years, with only 4 to 5% labeled TV-Y7 (see Table L-5). In contrast, two of the other cable channels provide almost no children's programming at all (Lifetime and TNT), while USA's pattern of child-based ratings varied from 1997 to 1998, although it never resembled Nickelodeon's profile.

Table L-5: Distribution of Age-Based Ratings By Basic Cable Channels: Children's Programs 1997 & 1998

	TV-Y		TV-Y7		TOTAL N	
	97	98	97	98	97	98
Lifetime	*	*	*	*	0	2
Nickelodeon	95%	96%	5%	4%	176	175
TNT	*	*	*	*	2	2
USA	63%	0%	37%	100%	27	16
Overall % Of Programs Receiving Rating	**91%**	**88%**	**9%**	**12%**	**100%**	**100%**
Overall N	**186**	**171**	**19**	**24**	**205**	**195**

** Cases are too few to provide stable estimates.*

Prime-time network programming. The V-chip ratings applied to broadcast network prime-time programming reveal several interesting patterns (see Table L-6). Programs rated TV-PG predominate overall, accounting for a majority (63% in 1997, 56% in 1998) of all ratable shows on the schedule. Programs rated TV-14 (21% in 1997, 25% in 1998) slightly outnumber those rated TV-G (16% in 1997, 19% in 1998) when all four networks are considered, but this finding masks some striking cross-channel differences in the use of both the TV-G and TV-14 labels.

Table L-6: Distribution of Age-Based Ratings By Channel: Broadcast Network Prime-time 1997 & 1998

	TV-G		TV-PG		TV-14		TV-MA		MPAA		Not Rated		TOTAL N	
	97	98	97	98	97	98	97	98	97	98	97	98	97	98
ABC	26%	38%	46%	43%	28%	19%	0%	0%	0%	0%	0%	0%	61	63
CBS	28%	27%	60%	57%	9%	16%	0%	0%	0%	0%	2%	0%	53	67
FOX	2%	2%	57%	52%	40%	46%	0%	0%	0%	0%	0%	0%	42	48
NBC	4%	4%	83%	72%	13%	24%	0%	0%	0%	0%	0%	0%	69	67
Overall % Of Programs Receiving Rating	**16%**	**19%**	**63%**	**56%**	**21%**	**25%**	**0%**	**0%**	**0%**	**0%**	**0%**	**0%**	**100%**	**100%**
Overall N	**35**	**46**	**141**	**138**	**48**	**61**	**0**	**0**	**0**	**0**	**1**	**0**	**225**	**245**

Two networks, Fox and NBC, rarely apply the TV-G rating to any of their prime-time shows; in contrast, ABC and CBS use this rating much more frequently. ABC rated roughly one-third of its programs (38%) TV-G in 1998, with CBS close behind at one-fourth (27%) of its shows. Fox rated their programs TV-14 much more often (40% in 1997, 46% in 1998) than the other networks, whereas NBC applied the TV-PG rating (83% in 1997, 72% in 1998) to the largest share of their schedule.

Across a representative sample of 470 qualifying prime-time programs examined during the first two years of the V-chip rating system, no use of the TV-MA label was found on any of the networks, and no films received an MPAA rating in lieu of a V-chip classification.

In general, the networks have achieved an impressive record for assigning a rating to all qualifying programs in their prime-time line-ups since the earliest phase of the V-chip rating system. In the 1997 sample, which was gathered three months after the system's initial implementation, only a single program was found to be unrated in prime-time (an episode of *Chicago Hope* on CBS). In 1998, all of the 245 network programs sampled that qualified for a V-chip rating received one.

USE OF CONTENT DESCRIPTORS

The content descriptors V, S, D, and L for general audience programs and FV for children's programs were added at the start of the second television season

(1997-98) during which the V-chip ratings were employed. That season is represented here by the 1998 sample.

General audience programming. Across the entire composite week sample in 1998, the symbol D (indicating sexual dialogue) was used most often, appearing on 12% of all qualifying shows and one of every three (34%) programs rated TV-14 (see Table L-7). The symbol V (indicating violent content) was applied almost as frequently, appearing on 10% of all general audience programs and on 29% of programs rated TV-14. The symbols S (indicating sexual material) and L (indicating adult language) were used much less often, appearing on 3% and 5% of programs, respectively.

Table L-7: Use of Content Descriptors by Rating Category in General Audience Programs: Composite Week 1998

Percentage with content descriptors	TV-G	TV-PG	TV-14	TV-MA	MPAA	Total General Audience Programs
V	▲	13%	29%	•	0%	10%
S	▲	2%	12%	•	0%	3%
D	▲	16%	34%	•	0%	12%
L	▲	6%	15%	•	0%	5%
Overall N	**265**	**346**	**122**	**2**	**60**	**840†**

† Total N includes programs not rated (N = 45) and all TV-G cases in order to yield an accurate estimate of the use of content descriptors across all television programs that qualify for the V-chip system.

** Cases are too few to provide stable estimates.*

▲ The rating guidelines make no mention of using content descriptors for shows rated TV-G.

Because the rating system allows these descriptors to be used alone or in any combination, the findings from Table L-7 cannot be summed to obtain a picture of the overall extent to which programs contain at least one or more of the four basic content ratings. A separate analysis is needed to disentangle the overlap associated with programs that receive more than one content rating. This analysis is reported in Table L-8, which indicates that 23% of non-children's programs used at least one content descriptor to advise about the nature of material contained in a show. Approximately one-third (33%) of all TV-PG shows and almost two-thirds (62%) of all TV-14 programs displayed at least one content rating in 1998. While the program rating guidelines issued by the industry delineate that programs rated TV-PG may or may not carry a content descriptor, it is implied that all TV-14 programs are to carry a content descriptor.

Table L-8: Use of Any Content Descriptor by Channel Type in General Audience Programs: Composite Week 1998

	TV-G	TV-PG	TV-14	TV-MA	MPAA	Total General Audience Programs
Broadcast Network	▲	**26%** (134)	**54%** (65)	* (0)	**0%** (0)	20%
Independent Broadcast	▲	**40%** (40)	**50%** (6)	* (1)	**0%** (0)	22%
Basic Cable	▲	**38%** (167)	**75%** (44)	* (1)	**0%** (0)	29%
HBO	▲	**0%** (5)	**71%** (7)	* (0)	**0%** (60)	7%
Overall % of Programs With Any Content Descriptor	▲	33%	62%	*	0%	**23%**
Overall N	**265**	**346**	**122**	**2**	**60**	**840†**

† Total N includes programs not rated (N = 45) and all TV-G cases in order to yield an accurate estimate of the use of content descriptors across all television programs that qualify for the V-chip system.

** Cases are too few to provide stable estimates.*

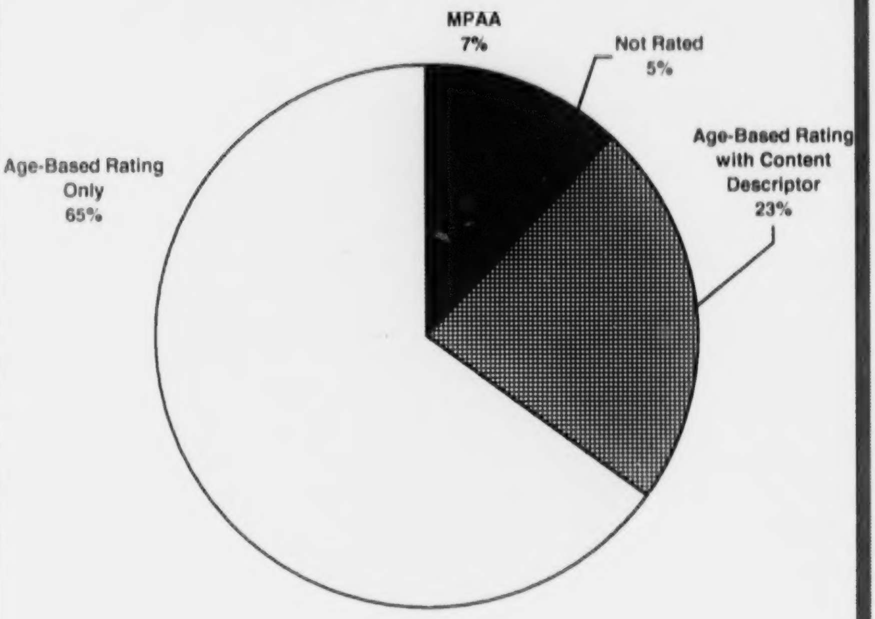
▲ The rating guidelines make no mention of using content descriptors for shows rated TV-G.

In terms of differences across channels, the basic cable channels are the most likely to provide a content descriptor, which is placed on more than one-quarter (29%) of their overall program titles. In contrast, the broadcasters are slightly behind at 20-22% of network and independent channel programs, respectively. Broadcasters employ a content descriptor about half of the time (54% for networks, 50% for independents) on their TV-14 programs, while basic cable applies a content rating 75% of the time on these shows. There is less difference in the use of content descriptors for TV-PG programs across channel types.

HBO was the least likely to use a V-chip content descriptor (7% of programs overall). This relatively low level of V-chip content labeling may occur because this channel actively employs its own unique and more elaborate content rating scheme, which actually preceded the advent of the V-chip system. A separate review indicates that 70% of all HBO programs employed one or more of the channel's unique content codes. While the HBO content ratings are informative for parents who might obtain the information from a program listing, these content categories will not be linked electronically to the V-chip blocking technology, and thus tend to add another complication to the ratings landscape that limits the more universal application of the V-chip's content codes.

An overall summary of the ratings landscape for general audience programming is presented in Figure L-9. This analysis reflects the finding that most shows that qualify to receive a rating actually get one (5% not rated). It indicates that a small proportion of programs (7%) are labeled with an MPAA classification in lieu of a V-chip rating. This means that parents must employ duplicate blocking (using both the V-chip system and the MPAA system to filter content) to effectively screen out sensitive portrayals of violence, sex, and language.

Figure L-9: Distribution of Age-Based Ratings and Content Descriptors in General Audience Programs: Composite Week 1998



Finally, and most importantly, this summary indicates that the age-based system of V-chip ratings is most often used without any content descriptors to inform parents about the nature of the sensitive material a program contains. As we reported above, less than one in five (23%) general-audience programs that qualified for a V-chip rating received any content descriptor. This means that roughly two out of three programs (65%) on television that qualify for a V-chip rating receive an age-based rating only.

Prime-time network programming. The overall use of content ratings was much more frequent on the broadcast networks during prime-time hours, with 36% of the programs in this period containing one or more content descriptors. During prime-time, a V was applied to 18% of shows, an L designated for 16% of shows, and a D used on 13% of shows aired (see Table L-10). The symbol S was employed only 4% of the time.

It is widely known that NBC has refused to apply any of the content descriptors when rating their programs, a topic we will address in more detail shortly. Of the other three major broadcast networks, Fox included a content descriptor on two-thirds of its shows (67%), CBS on roughly half (49%), and ABC on slightly more than one-third (38%) of its qualifying prime-time programs (see Table L-11). Across all of the networks, roughly one out of three (35%) programs rated TV-PG received a content descriptor, while two out of three (67%) programs rated TV-14 had a content rating applied in prime-time.

Table L-10: Use of Content Descriptors by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

Percentage with content descriptors	TV-G	TV-PG	TV-14	TV-MA	MPAA	Total General Audience Programs
V	▲	12%	48%	n/a	n/a	18%
S	▲	2%	12%	n/a	n/a	4%
D	▲	14%	20%	n/a	n/a	13%
L	▲	13%	33%	n/a	n/a	16%
Any One of V,S,D,L	▲	35%	67%	n/a	n/a	36%
Overall N	**46**	**138**	**61**	**0**	**0**	**245†**

† Total N includes programs not rated (N = 45) and all TV-G cases in order to yield an accurate estimate of the use of content descriptors across all television programs that qualify for the V-chip system.

▲ The rating guidelines make no mention of using content descriptors for shows rated TV-G.

Table L-11: Use of Any Content Descriptor by Channel Type in General Audience Programs: Broadcast Network Prime-time 1998

	TV-G	TV-PG	TV-14	TV-MA	MPAA	Total General Audience Programs
ABC	▲	**52%** (27)	**83%** (12)	n/a	n/a	**38%**
CBS	▲	**61%** (38)	**91%** (11)	n/a	n/a	**49%**
FOX	▲	**44%** (25)	**96%** (22)	n/a	n/a	**67%**
NBC	▲	**0%** (48)	**0%** (16)	n/a	n/a	0%
Overall % of Programs With Any Content Descriptor	▲	**35%**	**67%**	**n/a**	**n/a**	**36%**
Overall N	**46**	**138**	**61**	**0**	**0**	**245†**

† Total N includes programs not rated (N = 45) and all TV-G cases in order to yield an accurate estimate of the use of content descriptors across all television programs that qualify for the V-chip system.

▲ The rating guidelines make no mention of using content descriptors for shows rated TV-G.

Children's programming. As the V-chip system is presently designed, no mention is made of using content labels in conjunction with the TV-Y rating. Consistent with this design, we found that no TV-Y shows received an FV (fantasy violence) content rating, although more than half of the TV-Y7 programs (56%) featured this designation (see Table L-12). However, because the distribution of the age-based ratings for children's shows is so heavily skewed toward the TV-Y category, this means that a total of only 11% of children's programs overall were labeled with an FV content descriptor.

Table L-12: Use of FV Content Descriptor by Rating Category: Children's Programs 1998

Percentage with content descriptor	TV-Y	TV-Y7	Total Child Audience Programs
FV	*	56%	11%
Overall N	244	63	307†

† Total N includes all TV-Y cases in order to yield an accurate estimate of the use of content descriptors across all children's television programs that qualify for the V-chip system.

** The rating guidelines make no mention of using content descriptors for shows rated TV-Y.*

NBC's use of content descriptors. NBC's decision not to use content descriptors when rating its programs in a sense handicaps the broadcast networks as we compare their average performance with that of a sample of cable channels that all employ the full system. To a lesser extent, it may also deflate industry-wide averages in assessing the use of content ratings. To be fair as well as informative, we have recalculated all applicable analyses reported immediately above (both for overall industry averages as well as averages for the broadcast networks) removing NBC from consideration.

The reanalysis yields little shift when examining patterns at an industry-wide level. For example, the overall proportion of programs that apply any content descriptor reported on Table L-8 moves from 23% to 25% when NBC is excluded. On the same table, the networks' performance shifts slightly more, from 20% to 25% of their programs that apply any content rating.

The impact of NBC's stance is more palpable when the analysis involves prime-time network programming simply because NBC's shows comprise a larger share of this sample. The finding reported on Table L-10 that 36% of all prime-time network shows include one or more content ratings shifts to 51% when only ABC, CBS, and Fox are considered. There is also one very meaningful shift in the age-based category breakdowns reported in that same table. The proportion of TV-14 programs that employ any content descriptor jumps from 67% to 93% when NBC is dropped from consideration. In other words, TV-14 ratings applied by ABC, CBS, and Fox nearly always have some form of content information attached, in contrast to the total absence of such information from NBC.

Finally, the proportion of children's programs that employ an FV content descriptor reported on Table L-12 moves up only a single percentage point, from 11% to 12%. The size of this shift is constrained by the relatively small number of children's programs presented by NBC.

PRECISION OF THE RATINGS IN IDENTIFYING SENSITIVE MATERIAL

In labeling programs, the V-chip system is designed to consider four types of sensitive material: violence, sex, sexual dialogue, and adult language. The V-chip system guidelines specify certain types or levels of depictions for each of these four areas that are meant to distinguish between the various age-based rating categories. In the analyses that follow, the study will assess each of these four topic areas in turn.

Within each area, we will first review the definitions the system offers to describe the nature of the content contained in each of the rating categories. We will then compare these descriptions for each rating category to the actual levels of such content (e.g., violence, sex) that are presented in programs with that rating. This evaluation will be conducted first for programs intended for general audiences, addressing all four areas of sensitive material, followed by a separate section focused exclusively on programs directed to children.

PRECISION OF RATINGS IN PROGRAMS FOR OVERALL AUDIENCES

Violence

We deal first with the area of violent content. In this realm, the following descriptions are contained in the TV Parental Guidelines framework issued by the industry:

TV-G	TV-PG		TV-14	TV-MA
little or no violence	limited violence (1997)	moderate violence (1998)	intense violence	graphic violence

Measures For Assessing Violent Program Content. To evaluate the accuracy of the rating judgments for violent content, we report four primary measures: (1) the percentage of programs that contain any violence; (2) the number of violent scenes per program [of programs with violence]; (3) the level of violence contained in scenes; and (4) the degree of intensity for violence depicted in programs. The third and fourth of these measures are scales that combine values from a number of the contextual variables, and require explication.

The scale for "level of violence" encompasses two closely related elements: the use of differing types of violent means (e.g., using the body, using knives, using firearms), as well as the extent of each type of means used. Any violent scene may contain up to five different types of means, and for each one a value of between one and four is assigned based on the extent to which that means was used within the scene. Recall that coders judged the extent of each means used on a four-point scale of one, some, many, and extreme.

The level of violence scale is particularly important as an index of the scope of violent action that provides examples from which children may learn to model aggression. In interpreting the scale values reported below, we suggest that the following framework be applied: a value of 1 should be considered low, a value of 2-3 moderate, and 4 or more should be considered high. Recall that a value of 4 or more on the scale indicates that at least one type of violence (e.g., punching/hitting) was performed in extreme amount (20 or more times within the scene); or two or more types of violence were committed multiple times; or at least four different types of violence were committed once or more.

The scale for "degree of intensity" in programs encompasses a much different concept than the level of violence scale, addressing the strength and severity of the violence that is presented. This scale combines three contextual variables: seriousness of harm to the victim, the explicitness of the action depicted, and the graphicness of the blood and gore shown. Each of these three variables was measured on a four-point scale including none (0), mild (1), moderate (2), and extreme (3). The value for each of these variables is summed for each scene, yielding a maximum score on the scale for any one scene of 9.

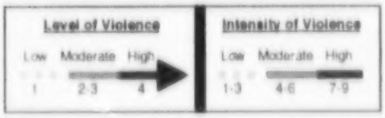
In reporting this scale, we treat the degree of intensity as a threshold measure within each program; that is, we report the highest intensity scale value observed in any one scene of a program, rather than summing or averaging all of the intensity levels found across all violent scenes in a given show. This is based on the premise that a program containing one particularly intense scene may be of concern for children regardless of whether or not that level of intensity is maintained across all scenes. Thus, this scale functions like a thermometer that reports the maximum temperature reached each day; the level of intensity scale indicates the highest degree of intensity found within a program. In interpreting this scale, we suggest that a value of 1-3 would be considered low, 4-6 moderate, and 7-9 high on the scale.

Violence Findings By Age-Based Ratings. In the composite week of television programming across all channels sampled in 1998, the shows receiving the three most prominent V-chip ratings (TV-G, TV-PG, and TV-14) seem to vary meaningfully in the anticipated order, with TV-G ranking the lowest, TV-PG in the middle, and TV-14 scoring the highest for most measures of violence (see Table P-1). Programs rated TV-G are the least likely to include any violence (20% of shows), and they also contain the fewest scenes of violence per program as well as the lowest intensity level for violent material shown. An episode of *The Wonder Years* (Nickelodeon) stood out because it included 7 scenes of violence in a story involving a dispute with a school bully. While this number of scenes is relatively high, the level of violence and degree of intensity are both low (the most serious incident shows Kevin being punched in the face and knocked to the ground), so this show may arguably be rated correctly. In contrast, the film *"Support Your Local Sheriff"* (TNT) presented 13 scenes of more serious violence, including one in which a bar patron pulls a gun and shoots another man. This film does not seem to fit the definition of a TV-G rating.

Table P-1: Analysis of Violent Content by Rating Category in General Audience Programs: Composite Week 1998

		TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
	Percentage of Shows With Violence	20%	55%	70%	*	30%	92%	48%
Of Programs With Violence:	Average Number of Violent Scenes Per Program	2.0	5.2	6.9	*	3.6	9.9	5.7
	Average Level of Violence in Scenes	1.8	2.1	2.3	*	2.9	2.4	2.2
	Degree of Intensity in Program	2.2	4.3	5.1	*	3.9	5.0	4.3
	N of Shows	265	346	122	2	45	60	840
	N of Violent Scenes	108	988	588	14	50	544	2292

** Cases are too few to provide stable estimates.*



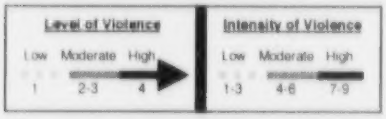
Programs rated TV-PG more often than not (55% of shows) contain violence. The average violent show in this category contains 5.2 scenes of violence with an intensity level of 4.3 (moderate). More than two-thirds of all programs rated TV-14 (70%) include violence, and these programs average 6.9 scenes per show with an intensity level of 5.1 (moderate).

The one measure that shows little variation across rating categories is the level of violence within scenes. This measure focuses on the extent and type of violent action, independent of its seriousness, which is captured instead by the intensity variable. The pattern for this measure shows the lowest levels are found in TV-G programs, slightly higher levels are in TV-PG shows, and again slightly higher levels are seen in TV-14 programs.

Prime-time violence findings by age-based ratings. The same general pattern of findings observed in the overall composite week sample also held constant for the broadcast network prime-time shows examined, with a few minor exceptions (see Table P-2). In prime-time, about a quarter of all network programs receiving a TV-G rating (29%) included some violence, and these shows averaged 3.2 scenes of violence each. Although programs rated TV-PG were more likely to include violence (49% of shows) than shows rated TV-G, the programs in both categories that do contain violence actually look quite similar in their patterns of violent content. Both had a similar number of violent scenes (3.2 versus 3.1 per program), with TV-PG shows featuring slightly more intense violence (3.6 versus 3.1), while TV-G programs actually included a slightly higher level (2.4 versus 1.8) of violent action.

Table P-2: Analysis of Violent Content by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

		TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
	Percentage of Shows With Violence	29%	49%	90%	n/a	n/a	n/a	56%
Of Programs With Violence:	Average Number of Violent Scenes Per Program	3.2	3.1	6.2	n/a	n/a	n/a	4.4
	Average Level of Violence in Scenes	2.4	1.8	2.0	n/a	n/a	n/a	2.0
	Degree of Intensity in Program	3.1	3.6	5.4	n/a	n/a	n/a	4.3
	N of Shows	45	138	62	0	0	0	245
	N of Violent Scenes	41	211	348	0	0	0	600



A closer look at some of the programs in the sample illustrates the patterns underlying these data. A movie entitled *"House Guest"* (ABC) presented a substantial amount of violence in a fashion reminiscent of the "Home Alone" films. In one scene there is an effort to run down a victim with a car, in another a family is held hostage at gunpoint, and in a third a 6-7 year old girl slyly takes a gun away from a pair of crooks and uses it to scare them away. The tone throughout these scenes borders on the slapstick, although there are some realistic aspects to the portrayals. A program such as this scores high on violence level because of the sheer amount of action portrayed, although its degree of intensity is low.

Another program rated TV-G that contained violence was *"The Love Letter"* (CBS), a movie with a magical theme involving letters that travel across time between two people, one in the Civil War era, and the other in modern times. In contrast to *"House Guest,"* the tone of this film is serious and at times intense, as when a large battle scene was portrayed and the star character was shot rather graphically in the chest. The subsequent scene shows the character dying painfully, surrounded by other war casualties.

These examples demonstrate that the TV-G category is not devoid of all violence. With that said, the V-chip rating system specifies that programs in this category contain "little or no violence." Our data overall (including both the composite week and the prime-time over-sample) indicate that between seven and eight of every ten TV-G shows have no violence at all, while the remainder average 2-3 scenes of violence each, typically with low intensity. On the whole, this seems to reflect a generally responsible level of performance by the industry. Nonetheless, parents should be clear that some programs in the TV-G category contain violent behavior.

On the high end of the spectrum, it appears that the TV-14 rating is applied to those prime-time shows with the greatest number of violent scenes and the most intense depictions of violence. The data as a whole indicate that there is a meaningful difference between the amount and intensity of violence contained in programs rated TV-14, as compared to shows receiving the TV-G or TV-PG label, and this is particularly true for prime-time network programming.

Violence Findings By Content Descriptors. The newest aspect of the V-chip rating system incorporates content descriptors to supplement the age-based rating categories. Under the revised framework employed in the system's second year, a V symbol displayed with a TV-PG rating is used to indicate moderate violence, a V with TV-14 to represent intense violence, and a V with TV-MA to identify graphic violence. The rating guidelines make no mention of using the V descriptor on programs rated TV-G, presumably because these shows are meant to contain "little or no" violence.

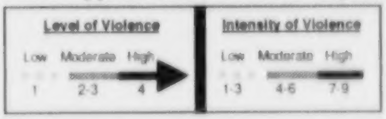
Table P-3 provides a breakdown of programs rated within each of the age-based categories that either included or excluded a V content descriptor. This table reveals two important findings.

Table P-3: Analysis of Use of V Content Descriptor by Rating Category in General Audience Programs: Composite Week 1998

		TV-G		TV-PG		TV-14		TV-MA		Not Rated		MPAA		TOTAL	
	Content Descriptor	**No V**	**V**	**No V**	**V**	**No V**	**V**	**No V**	**V**	**No V**	**V**	**No V**	**V**	**No V**	**V**
	Percentage of Shows With Violence	20%	▲	48%	100%	57%	100%	n/a	*	31%	n/a	92%	n/a	42%	100%
Of Programs With Violence:	Average Number of Violent Scenes Per Program	2.0	▲	4.7	6.7	4.3	11.3	n/a	*	3.6	n/a	9.9	n/a	5.0	8.6
	Average Level of Violence in Scenes	1.8	▲	2.1	2.2	2.1	2.4	n/a	*	2.9	n/a	2.4	n/a	2.2	2.4
	Degree of Intensity in Programs	2.2	▲	3.9	5.2	4.0	6.5	n/a	*	3.9	n/a	5.1	n/a	3.9	5.9
	N of Shows	265	▲	300	46	87	35	0	2	45	0	60	0	757	83
	N of Violent Scenes	108	▲	682	306	213	394	0	14	50	0	544	0	1597	714
	Overall N	265		346		122		2		45		60		840	

* *Cases are too few to provide stable estimates.*

▲ *The rating guidelines make no mention of using content descriptors for shows rated TV-G.*



First, the data make clear that programs which receive a V content descriptor consistently contain the highest levels of violence as well as the strongest intensity levels. This pattern holds true for programs rated TV-PG/V (average of 6.7 violent scenes per program) as well as TV-14/V (average of 11.3 violent scenes per program), both of which are far above the average level of scenes per program found in shows rated TV-PG and TV-14 without a V. The comparison on degree of intensity between programs with and without a V is also impressive, with overall means at 5.9 and 3.9, respectively. As noted above, it is impossible to assess the TV-MA rating because of the extraordinarily small number of programs that receive this label. Finally, this table also reveals that programming rated TV-14/V represents some of the strongest violence on television, matching or exceeding even un-cut motion pictures displaying MPAA ratings on all the measures of violence included in the study. In sum, the industry's use of the V rating is highly infrequent, accounting for only about 10% of its shows; yet when a V label is applied, it is without exception a legitimate classification. Only programs that contain strong levels of violence seem to receive a V.

The second key finding addresses the other side of the ratings equation: if all programs that receive a V rating deserve it, do all programs that deserve a V rating receive one? To address this issue requires a shift of focus from programs that employ content descriptors to programs that lack any V rating at all. Across all composite week programs that were not labeled with a V, we see that 42% nonetheless contain violence, that these shows contain five scenes of violence per program, and that they also include an average intensity level in the moderate range, at a 3.9 average.

A closer look at Table P-3 indicates that the V label is not being applied to a large majority of violent programs on television. A total of 83 shows contained violence and received a V descriptor. Of the 757 shows that did not receive a V descriptor, 42%, or 318, contained violence. Therefore, of the total of 401 general audience shows containing violence, only 21% (n=83) actually employed a V content descriptor (see Table P-4). In other words, nearly eight out of ten programs containing violence did not receive a V rating.

Table P-4: Extent of Use of V Content Rating in General Audience Programs: Composite Week 1998

	TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	**TOTAL**
Percentage of Shows With Violence	20%	55%	70%	*	30%	92%	**48%**
Percentage of Shows With V Content Descriptor	▲	13%	29%	*	n/a	n/a	**10%**
Percentage of Violent Shows With V Content Descriptor	▲	24%	40%	*	n/a	n/a	**21%**
N of Violent Shows	54	191	85	2	14	55	401
N of All Shows	265	346	122	2	45	60	840

** Cases are too few to provide stable estimates.*

▲ The rating guidelines make no mention of using content descriptors for shows rated TV-G.

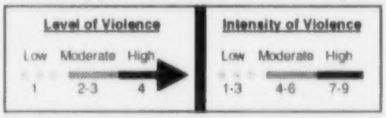
One might assume that this problematic pattern stems in large part from NBC's decision not to use content codes. Interestingly, however, this proves not to be the case. A reanalysis of our data excluding NBC shows from any consideration does not move any data point on Tables P-3 or P-4 to any meaningful extent. The overall industry-wide totals for the percentage of programs with violence that do not have a V label shifts no more than 1% on each of these tables when NBC is removed from the analysis. Thus, even after factoring out NBC's refusal to use content ratings, we see that only 22% of all programs containing violence receive a V rating, as compared to 21% industry-wide when NBC is considered.

Prime-time violence findings by content descriptors. An examination of the use of the V content descriptor in network prime-time programming is presented in Table P-5. Consistent with the pattern found in the general audience composite week sample, the network programs that are rated with a V are consistently high on the measures of violent content, averaging 6.3 scenes of violence per show with a 5.4 mean intensity level that indicates the presence of serious harm and at least moderate levels of graphicness and/or blood and gore.

Table P-5: Analysis of Use of V Content Descriptor by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

		TV-G		TV-PG		TV-14		TV-MA		Not Rated		MPAA		TOTAL	
	Content Descriptor	No V	V	No V	V	No V	V	No V	V	No V	V	No V	V	No V	V
	Percentage of Shows With Violence	29%	▲	43%	100%	79%	100%	n/a	n/a	n/a	n/a	n/a	n/a	46%	100%
Of Programs With Violence:	Average Number of Violent Scenes Per Program	3.2	▲	2.1	6.3	6.4	6.3	n/a	n/a	n/a	n/a	n/a	n/a	3.5	6.3
	Average Level of Violence in Scenes	2.4	▲	1.6	2.1	1.8	2.1	n/a	n/a	n/a	n/a	n/a	n/a	1.8	2.1
	Degree of Intensity in Programs	3.1	▲	2.8	4.9	4.5	5.1	n/a	n/a	n/a	n/a	n/a	n/a	3.7	5.4
	N of Shows	45	0	122	16	33	29	0	0	0	0	0	0	200	45
	N of Violent Scenes	41	0	110	101	166	182	0	0	0	0	0	0	317	283
	Overall N	**45**		**138**		**62**		**0**		**0**		**0**		**245**	

▲ *The rating guidelines make no mention of using content descriptors for shows rated TV-G.*



A unique finding from the prime-time analysis is that the V descriptor appears to be used much more successfully in the TV-PG range than in the TV-14 rating category. Programs rated TV-PG/V look strikingly different on all the measures of violence than programs rated simply TV-PG. A good example of this is found in the series *Touched by an Angel* (CBS). Across three episodes of this series, one contained no violence and was rated TV-G, another contained two scenes of very mild violence and was rated TV-PG, while a third show that addressed the issue of spousal abuse was rated

TV-PG/V, presumably because it contained four scenes of violence with a moderate (5.0) degree of intensity.

In contrast, programs rated TV-14 without a V were found to contain nearly the same levels of violence on the study's content measures as programs that were designated TV-14/V. Roughly four of every five (79%) network shows rated TV-14 without a V contain substantial violence (6.4 scenes per show), virtually the identical level as that found in shows in the same category labeled with a V, which averaged 6.3 scenes per program. Little difference is found across the level or intensity measures as well between the V and non-V programs rated TV-14.

Again, we reanalyzed our data excluding NBC shows from consideration. We found that the proportion of prime-time programs without a V label that nonetheless contained violence remained virtually unchanged (actually shifting upward from 46% to 47%) when NBC's shows were excluded. The upward movement occurs because only 43% of NBC's programs included any violence, a level lower than the 46% average industry-wide for programs without a V label that still contain violence.

Perhaps a more important factor that accounts for high levels of violence in shows without a V involves the inconsistent application of the V rating across different episodes of a series. Several network series apply the V descriptor to some of their episodes, but not others, for reasons that are not apparent from a review of their content. For example, *Walker, Texas Ranger* (CBS) labeled two of its three episodes in the sample as TV-14/V. These two episodes contained 17 and 8 scenes of violence, respectively, both with an intensity level of 5.0. Inexplicably, another episode did not receive a V even though it included the stabbing of two guards on a bus, an assault on a church by escaped convicts who take a group of people hostage and threaten to rape a nun, and an episode-ending fight scene in which one escapee is shot and another is beaten unconscious with punches and kicks. This episode contained 21 scenes of violence with a very high intensity score of 7.0, which actually exceeded the level found in the other two episodes rated with a V label.

Similarly, across three episodes of *NYPD Blue* (ABC) that were rated TV-14, only one received a V content label in an apparent hair-splitting decision. Whereas one episode that contained 5 scenes of violence with an intensity level of 6.0 did receive a V, two other episodes did not, even though they contained 3 and 4 violent scenes, respectively, both with a comparable (5.0) degree of intensity. One scene from an episode lacking a V depicts a dead woman stuffed in a box on the street. The face of the corpse is shown bruised and bluish in color, as if the body has been dead for awhile. Blood is spattered all over the box and is shown heavily caked on the woman's nose and hands. Given that there were multiple scenes of this calibre across all three *NYPD Blue* episodes sampled, it is difficult to understand the decision to omit a V label for two of the three shows.

In contrast, other series employed the V label appropriately and consistently across all of their episodes sampled, including *Prey* on ABC, *Brooklyn South* and *Magnificent Seven* on CBS, and *The X-Files*, *Melrose Place*, and *America's Most Wanted* on Fox.

Sexual Behavior

We turn next to the second area of sensitive material included in the V-chip system, sexual behavior. Note that while the rating system also addresses sexual dialogue, such material is not considered here. Our analysis follows the framework established by the V-chip rating system, which differentiates "sexual situations" or "sexual activity," represented by an S symbol, from sexually suggestive dialogue, represented by a D symbol. We have interpreted sexual situations or activity to refer to sexual behavior, and have pursued our content analysis accordingly. Our examination of content defined as sexual dialogue, or what we also term "talk about sex," will be pursued in a separate section below.

In the realm of sexual behavior, the following descriptions are contained in the TV Parental Guidelines framework issued by the industry:

TV-G	TV-PG	TV-14	TV-MA
little or no sexual situations	some sexual situations	intense sexual situations	explicit sexual activity

Measures For Assessing Sexual Behavior In Program Content. To evaluate the accuracy of the rating judgments for sexual behavior, we report four primary measures: (1) the percentage of programs that contain any sexually-related behavior; (2) the number of scenes with sexual behavior per program [of programs with sexual behavior]; (3) the level of behavior contained in scenes; and (4) the degree of sexual explicitness depicted in programs. The latter two of these measures employ scale values derived from content variables introduced in the method section, although we provide further explication here to clarify their meaning and proper interpretation.

The level of sexual behavior is measured on a scale of 1 to 4: a value of 1 indicates physical flirting, a value of 2 indicates intimate touch or passionate kissing, a value of 3 reflects sexual intercourse strongly implied, and a value of 4 represents intercourse depicted. Explicitness is measured on a scale of 0 to 5, with 0 indicating none, 1 indicating suggestive/provocative dress, 2 indicating disrobing, 3 reflecting discreet nudity, 4 indicating limited nudity, and 5 indicating explicit nudity (see Method section for operationalizations at each level). Both of these scales are reported as a threshold score within each scene. For example, a scene that contains kissing and intercourse strongly implied yields a score of 3, the higher of the two behavior values. Similarly, a scene in which disrobing occurs followed by limited nudity is recorded as a 4.

Sexual Behavior Findings By Age-Based Ratings. In the composite week of television programming sampled in 1998, approximately one of every four programs overall (28%) depicted some sexual behavior (see Table P-6). Only about one in every ten programs rated TV-G (9%) included any sexually-related behavior, compared to 28% of TV-PG programs, and 56% of TV-14 programs. Programs receiving a higher V-chip rating contained more scenes with sexual behavior as well as a higher level of such actions, albeit by small margins for each content measure across the rating categories.

The average level of sexual behavior in programs showed relatively little variation across rating categories, and suggests that the most common portrayals involve passionate kissing and/or intimate touching and caressing of the body.

Table P-6: Analysis of Sexual Behavior Content by Rating Category in General Audience Programs: Composite Week 1998

		TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
	Percentage of Shows With Behavior	9%	28%	56%	*	13%	57%	28%
Of Programs With Behavior:	Average Number of Behavior Scenes Per Program	1.4	2.0	2.4	*	2.3	3.1	2.2
	Average Level of Behavior in Scenes	1.8	2.1	2.3	*	2.1	2.0	2.1
	Degree of Explicitness in Program	0	0.6	1.6	*	0.7	1.7	1.0
	N of Shows	265	346	122	2	45	60	840
	N of Behavior Scenes	33	191	162	7	14	106	513

**Cases are too few to provide stable estimates.*

Level of Sexual Bhvr.		
Low	Moderate	High
1	2-3	4

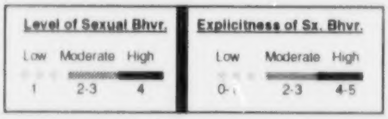
Explicitness of Sx. Bhvr.		
Low	Moderate	High
0-1	2-3	4-5

None of the TV-G programs contained any measurable explicitness. For TV-PG shows, explicitness was extremely low with a 0.6 average, which indicates that rarely is anyone shown disrobing in this category. Programs rated TV-14 contained a higher degree of explicitness with a 1.6 average on the five point scale, with occasional shows such as *Brooklyn South* (CBS) including some discreet nudity.

Prime-time sexual behavior findings by age-based ratings. The pattern for rating sexual portrayals on prime-time broadcast network programming is similar to that found on television programming overall, with a few minor exceptions (see Table P-7). Prime-time programs rated TV-G on the networks are twice as likely to contain some sexually-related behavior (20% of shows) as programs rated TV-G across the full range of channels (9% of shows), although the level of sexual content in these network shows is quite mild (typically no more than kissing) and not at all explicit. The primary distinction between sexual portrayals on the networks that are rated TV-PG versus TV-14 is that the latter category contains a somewhat higher level of explicitness (1.3 versus 0.4), although the mean level of explicitness for TV-14 shows remains relatively low on the 5 point scale.

Table P-7: Analysis of Sexual Behavior Content by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

		TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
	Percentage of Shows With Behavior	20%	28%	35%	n/a	n/a	n/a	**28%**
Of Programs With Behavior:	Average Number of Behavior Scenes Per Program	1.3	1.6	2.1	n/a	n/a	n/a	**1.7**
	Average Level of Behavior in Scenes	1.8	2.1	2.2	n/a	n/a	n/a	**2.1**
	Degree of Explicitness in Program	0	0.4	1.3	n/a	n/a	n/a	**0.7**
	N of Shows	45	138	62	0	0	0	**245**
	N of Behavior Scenes	12	60	47	0	0	0	**119**



Comparing Tables P-6 and P-7 also reveals that, across all programs, the broadcast networks are slightly less explicit in their prime-time depictions of sexual behavior (0.7) than the levels observed across channels overall (1.0). A final characteristic of the networks is that their programs rated TV-14 contain sexual behaviors less often (35% of shows) than the norm found for the broader composite week sample of television (56% of shows).

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Sexual Behavior Findings By Content Descriptors. Under the revised framework employed in the V-chip rating system's second year, an S symbol indicates content with "some sexual situations" when added to a TV-PG rating, content with "intense sexual situations" when added to a TV-14 rating, and content with "explicit sexual activity" when added to a TV-MA rating. The rating guidelines make no mention of using the S descriptor on programs rated TV-G, presumably because these shows are meant to contain "little or no" sexual situations. As noted above, the S label is applied least often of all the various content designators included in the V-chip system, appearing on only 3% of programs within the composite week sample and on 4% of the network prime-time shows.

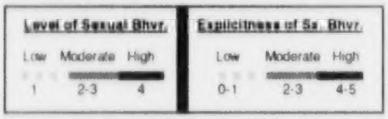
Table P-8 provides a breakdown of programs rated within each of the various age-based categories that either included or excluded an S content descriptor. This table reveals several interesting patterns. First, not all programs that received an S were found to include portrayals that qualify as sexual behavior on the content measures. This pattern applied across rating categories, with only 83% of shows rated TV-PG/S and 87% of shows rated TV-14/S actually containing any sexual behaviors. These statistics are not highly stable due to the industry's infrequent use of the S content

Table P-8: Analysis of Use of S Content Descriptor by Rating Category in General Audience Programs: Composite Week 1998

		TV-G		TV-PG		TV-14		TV-MA		Not Rated		MPAA		TOTAL	
	Content Descriptor	**No S**	**S**	**No S**	**S**	**No S**	**S**	**No S**	**S**	**No S**	**S**	**No S**	**S**	**No S**	**S**
	Percentage of Shows With Behavior	9%	▲	27%	83%	51%	87%	*	*	13%	n/a	57%	n/a	26%	86%
Of Programs With Behavior:	Average Number of Behavior Scenes Per Program	1.4	▲	1.9	3.0	2.1	3.4	*	*	2.3	n/a	3.1	n/a	2.1	3.4
	Average Level of Behavior in Scenes	1.8	▲	2.1	2.2	2.3	2.3	*	*	2.1	n/a	210	n/a	2.1	2.3
	Degree of Explicitness in Programs	0	▲	0.6	1.8	1.3	2.6	*	*	0.7	n/a	1.7	n/a	0.9	2.4
	N of Shows	265	0	340	6	107	15	1	1	45	0	60	0	818	22
	N of Behavior Scenes	33	0	176	15	118	44	2	5	14	0	106	0	449	64
	Overall N	265		346		122		2		45		60		840	

Cases are too few to provide stable estimates.

▲ *The rating guidelines make no mention of using content descriptors for shows rated TV-G.*



label; in fact, a total of only three programs (two HBO programs, *America Undercover* and *4 Little Girls*; and an episode of *Blossom* on KTLA) accounted for this trend. One of these three (*Blossom*) included talk about sex between young teens. The other two programs, both serious documentaries, included brief nudity in non-sexual situations. One presented a doctor's exam of a breast cancer patient, and the other showed autopsy photos of four girls killed in a 1963 church bombing in Birmingham, Alabama. Apparently, nudity was the sole basis for the S rating in both cases, as there were absolutely no sexual overtones in either program.

Comparing programs within the TV-PG and TV-14 categories, we see that programs receiving an S content label contained more scenes of sexual behavior as well as a higher degree of explicitness. The data also reveal that the S content descriptor is not applied to all shows containing sexual behavior. As Table P-8 reveals, 26% of all shows in the composite week sample without an S label contained some sexual behavior. On average, programs without an S that include sexual behavior typically contain about two scenes (2.1) involving kissing or intimate touch (2.1 behavior level) with very little (0.9) explicitness, although there are much stronger sexual behaviors that nonetheless go unrated.

More than half (51%) of all programs designated TV-14 with no S contain an average of more than two scenes of sexual behavior per show. The mean behavior level in these shows is at 2.3, indicating the presence of cases of sexual intercourse implied. An episode of *Mad About You* (NBC) provides an example of a program presenting intercourse implied that does not receive an S label.

The two stars, Jamie and Paul, talk about the importance of resuming sex after they have had a baby. A subsequent scene opens with the two of them in bed after they have just finished making love. Jamie tells Paul how wonderful the sex was, despite the low expectations she had. He doesn't believe her and accuses her of faking orgasms. The program was rated TV-14, but without any content descriptor.

Another example of sexual content that did not receive a content descriptor occurs in a scene from the series *Buffy the Vampire Slayer* (KTLA/WB) rated TV-PG/V. Two of Buffy's high school classmates hide in a janitor's closet with the apparent intent of pursuing a sexual liaison. They initially quarrel about their preferences for "doing it" with the light on or off, but quickly settle their dispute. They begin to kiss passionately before descending to the floor, conveniently evading the camera view and leaving the rest to the audience's imagination.

Overall, the data from this study indicate that the S label is not being applied to a large majority of the programs that present sexual behavior. Table P-9 presents a summary of the extent to which programs containing sexual behavior are actually identified by an S content descriptor label. This analysis reveals that a total of only 8% of all shows that include sexual behavior employ an S content rating. In other words, more than nine out of ten programs containing sexual behavior did not receive an S rating. This pattern of findings holds remarkably stable when our analyses are recalculated without NBC. The overall percentage of programs with sexual behaviors that receive an S label rises only a single digit to 9% when NBC is excluded from consideration.

Table P-9: Extent of Use of S Content Rating in General Audience Programs: Composite Week 1998

	TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
Percentage of Shows With Behavior	9%	28%	56%	*	13%	57%	28%
Percentage of Shows With S Content Descriptor	▲	2%	12%	*	n/a	n/a	3%
Percentage of Behavior Shows With S Content Descriptor	▲	5%	19%	*	n/a	n/a	8%
N of Behavior Shows	24	97	68	2	6	34	231
N of All Shows	265	346	122	2	45	60	840

** Cases are too few to provide stable estimates*

▲ The rating guidelines make no mention of using content descriptors for shows rated TV-G

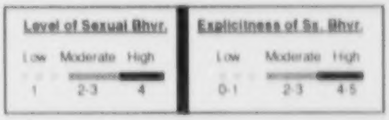
Prime-time sexual behavior findings by content descriptors. In general, the same pattern of findings emerges when examining the use of the S label by the broadcast networks in their prime-time programming (see Table P-10). Their programs had exactly the same probability (26%) of including some sexually-related behavior in shows without an S as was found in the broader composite week sample. In the prime-time shows, however, there were slightly fewer scenes with such content (1.6) per program, as compared to the overall industry average from the composite week sample (2.1).

Removing NBC from the analysis reported on Table P-10 does not change the findings to any meaningful extent. For example, the overall percentage of programs without an S content descriptor that include sexual behaviors holds fast at 26%.

Table P-10: Analysis of Use of S Content Descriptor by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

		TV-G		TV-PG		TV-14		TV-MA		Not Rated		MPAA		TOTAL	
	Content Descriptor	**No S**	**S**	**No S**	**S**	**No S**	**S**	**No S**	**S**	**No S**	**S**	**No S**	**S**	**No S**	**S**
	Percentage of Shows With Behavior	20%	*	26%	100%	31%	71%	n/a	n/a	n/a	n/a	n/a	n/a	26%	80%
Of Programs With Behavior:	Average Number of Behavior Scenes Per Program	1.3	*	1.5	3.0	2.0	2.6	n/a	n/a	n/a	n/a	n/a	n/a	1.6	2.8
	Average Level of Behavior in Scenes	1.8	*	2.1	2.2	2.2	2.2	n/a	n/a	n/a	n/a	n/a	n/a	2.1	2.2
	Degree of Explicitness in Programs	0.0	*	0.3	1.7	1.1	1.8	n/a	n/a	n/a	n/a	n/a	n/a	0.5	1.8
	N of Shows	45	0	135	3	55	7	0	0	0	0	0	0	235	10
	N of Behavior Scenes	12	0	51	9	34	13	0	0	0	0	0	0	97	22
	Overall N	45		138		62		0		0		0		245	

* *The rating guidelines make no mention of using content descriptors for shows rated TV-G.*



In general, depictions that imply that sexual intercourse has occurred do not seem to be judged by the industry as behavior that qualifies for an S label. In an episode of *Spin City* (ABC) rated TV-PG, Michael discovers his mother spending the night in the mayor's hotel room sharing one disheveled bed; in *Veronica's Closet* (NBC) rated TV-14, the star makes love off camera with an old high school sweetheart in one minute's time and then jokes about it not lasting long enough afterward; and in *Brooklyn South* (CBS) rated TV-14/VL, two officers are shown lying nude in bed after a lovemaking session, the visual frame carefully manipulated so that views of their nakedness are limited. These are common examples of sexual behavior conveyed in ways that are not assigned an S content label.

Portrayals which were typically judged to qualify for the S label were those in which sexual intercourse was directly depicted, albeit discreetly, rather than implied. For example, an episode of *Ally McBeal* (Fox) presented the star "picking up" a nude male model whom she had recently met in her sculpting class. The two go to Ally's apartment and quickly end up having sex on the floor. They are shown rhythmically moving on top of one another, kissing passionately, with close-ups of Ally's sweaty face filled with ecstacy. The program was rated TV-14/SLD. Similarly, the film "*Risky*

Business" (TNT) rated TV-14/SD depicts two young adults, Joel and Lana, having sex late at night on a deserted train as it moves through the city. They are visible only from the shoulders up, but their bodies move in tandem while their passion is conveyed through facial expressions.

Sexual Dialogue

The third area of sensitive material included in the V-chip system is labeled sexual dialogue by the industry. Previous research in this topic area has termed such material "talk about sex," a category distinct from any physical behavior involving sexuality (Kunkel, Cope, & Colvin, 1996; Ward, 1995). In this area, the following descriptions are contained in the TV Parental Guidelines framework issued by the industry:

TV-G	TV-PG	TV-14	TV-MA
little or no sexual dialogue	some suggestive dialogue	intensely suggestive dialogue	*not mentioned*

Measures For Assessing Sexual Dialogue In Program Content. To evaluate the accuracy of the rating judgments for sexual dialogue, we report three primary measures: (1) the percentage of programs that contain any sexual dialogue; (2) the number of scenes with sexual dialogue per program [of programs with sexual dialogue]; and (3) the level of sexual dialogue contained in scenes. The latter of these measures represents a scale that combines values from the content measures presented in the method section, and requires explication.

Sexual dialogue, or "talk about sex," was measured using a series of categories including comments about one's own or others' sexual interests or intentions, talk about sexual intercourse that has occurred, talk soliciting sexual intercourse, and talk involving expert advice about sexual matters. There is no apparent rationale for assigning greater or lesser values to one of these particular types of sexual dialogue over another for the purpose of ranking a scene's degree of sensitivity for viewing by children. Similarly, there is no obvious validity for assigning greater weight to scenes that include portrayals touching on several of these categories rather than just one, as one scene could treat the topic of sex extensively within just one of these categories while another could encompass two categories of talk but treat both superficially. Thus, our ability to construct a scale with much precision or variation is somewhat constrained in the realm of sexual dialogue.

We have chosen to construct the level of dialogue scale by considering all scenes that present differing categories of sexual dialogue as being of the same potential weight; and we have then based our calculation on the judgment that indicates the degree of focus, or emphasis, placed on any applicable sexual dialogue category within the scene. The degree of focus on sexual dialogue was judged on a four point scale reflecting a continuum from minor to primary emphasis within each scene. We believe that the degree of focus is the best estimate of the meaningfulness and potential impact of the dialogue, and thus we have grounded our measurement for level of sexual dialogue in it.

Sexual Dialogue Findings By Age-Based Rating. In the composite week of television programming sampled in 1998, more than half (57%) of all programs contained some sexual dialogue (see Table P-11). In general, such talk was found most frequently in programs rated TV-PG (68% of shows) and TV-14 (82% of shows), and appeared in greater quantities (3.8 and 4.9 scenes per program, respectively) in these shows. However, more than one of every four shows (28%) rated TV-G also contained some such material, although these cases averaged just 2.1 scenes containing dialogue per program.

Table P-11: Analysis of Sexual Dialogue Content by Rating Category in General Audience Programs: Composite Week 1998

		TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
	Percentage of Shows With Dialogue	28%	68%	82%	*	50%	77%	57%
Of Programs With Dialogue:	Average Number of Dialogue Scenes Per Program	2.1	3.8	4.9	*	2.5	6.4	4.0
	Average Level of Dialogue in Scenes	2.7	2.9	3.0	*	2.7	3.0	3.0
	N of Shows	265	346	122	2	45	60	840
	N of Dialogue Scenes	155	890	486	27	56	295	1909

*Cases are too few to provide stable estimates

Level of Sexual Dialogue

Low	Moderate	High
1	2-3	4

Some programs rated TV-G had only an isolated example of talk about sex. For example, an episode of *Home Improvement* (ABC) featured the Taylor's 17 year-old son, Brad, announcing his intention to marry a 20 year-old college girl he is dating. His parents ask him if the girl is pregnant, and he says no. Then they ask him if he wants to get married just so they can have sex. Brad replies, "What is it with you, Mom. All you can think about is sex!" This scene represents the only talk about sex in the episode, and thus this program seems properly rated, since the TV-G definition indicates "little or no sexual dialogue."

Prime-time sexual dialogue findings by age-based rating. Broadcast network prime-time programs are somewhat more likely to contain talk about sex (67% of all shows) than are programs in the overall composite week sample (57% of all shows), but otherwise the pattern for the networks' use of sexual dialogue looks quite similar to the levels for the industry as a whole (see Table P-12).

Table P-12: Analysis of Sexual Dialogue Content by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

		TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
	Percentage of Shows With Dialogue	31%	75%	76%	n/a	n/a	n/a	67%
Of Programs With Dialogue:	Average Number of Dialogue Scenes Per Program	1.8	3.5	4.6	n/a	n/a	n/a	3.7
	Average Level of Dialogue in Scenes	2.5	2.9	3.1	n/a	n/a	n/a	3.0
	N of Shows	45	138	62	0	0	0	245
	N of Dialogue Scenes	25	369	218	0	0	0	612

Level of Sexual Dialogue

Low	Moderate	High
1	2-3	4

Interestingly, the probability of a prime-time network program containing sexual dialogue is virtually identical for a program rated either TV-PG or TV-14; both rating categories include talk about sex in approximately three of every four shows (75% and 76% respectively). Programs rated TV-14 include a somewhat higher number of scenes per show containing sexual dialogue (average of 4.6) than do shows rated TV-PG (average of 3.5), although both categories are similar in presenting a moderate level of such material (2.9 and 3.1 on a 4 point scale) per scene.

Sexual Dialogue Findings By Content Descriptors. According to the V-chip ratings framework, a D symbol indicates content with "some suggestive dialogue" when added to a TV-PG rating, or "intensely suggestive dialogue" when added to a TV-14 rating. The content designator D is not listed with a definition for TV-MA programs. The rating guidelines make no mention of using the D descriptor on programs rated TV-G, presumably because these shows are meant to contain "little or no" suggestive dialogue. As noted earlier, the D symbol was the most frequently used of all content descriptors, appearing on 12% of programs overall and one of every three (34%) shows rated TV-14.

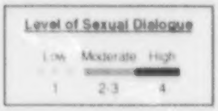
Table P-13 presents a breakdown of programs rated within each of the age-based categories that either included or excluded a D content descriptor. This table reveals two important patterns. First, as was the case with the S label, not all programs that received a D were found to include portrayals that actually fit within this content category. Overall, nearly one in five of the programs receiving a D rating did not contain any measurable sexual dialogue, whereas about four out of five (83%) did. This pattern applied across both of the two key rating categories that utilize content descriptors, with only 84% of shows rated TV-PG/D and 81% of shows rated TV-14/D actually containing any measurable sexual dialogue.

Table P-13: Analysis of Use of D Content Descriptor by Rating Category in General Audience Programs: Composite Week 1998

		TV-G		TV-PG		TV-14		TV-MA		Not Rated		MPAA		TOTAL	
	Content Descriptor	**No D**	**D**	**No D**	**D**	**No D**	**D**	**No D**	**D**	**No D**	**D**	**No D**	**D**	**No D**	**D**
	Percentage of Shows With Dialogue	28%	▲	65%	84%	83%	81%	*	n/a	49%	n/a	77%	n/a	54%	83%
Of Programs With Dialogue:	Average Number of Dialogue Scenes Per Program	2.1	▲	3.7	4.1	4.7	5.3	*	n/a	2.5	n/a	6.4	n/a	3.9	4.6
	Average Level of Dialogue in Scenes	2.7	▲	3.0	2.9	3.0	3.1	*	n/a	2.7	n/a	3.0	n/a	3.0	3.0
	N of Shows	265	0	290	56	80	42	2	0	45	0	60	0	742	98
	N of Dialogue Scenes	155	0	696	194	307	179	27	0	56	0	295	0	1536	373
	Overall N	265		346		122		2		45		60		840	

*Cases are too few to provide stable estimates.

▲ *The rating guidelines make no mention of using content descriptors for shows rated TV-G.*



The factor accounting for most of this situation was that several soap operas, including *As the World Turns, Young and the Restless*, and *Bold and the Beautiful* (all CBS), apparently apply a D instead of an S to represent the depiction of "mild" sexual behaviors. In the episodes sampled, all of these programs depicted passionate kissing in sexually suggestive situations, although they did not present any sexual dialogue as measured in this study. Yet each show employed the D content descriptor, contributing to the "over-estimate" of dialogue in this realm of the content ratings.

A second pattern evident from Table P-13 is that the majority of programs (54%) not labeled with a D still contain a substantial amount of talk about sex. Programs without a D averaged nearly four (3.9) scenes of talk per show, compared to only a slightly higher level of 4.6 scenes per show in programs receiving a D rating. Programs both with and without a D featured comparable levels of talk across all rating categories. In sum, the data make clear that there is a substantial amount of sexual dialogue contained in more than half of programs overall that do not receive a D.

Table P-14: Extent of Use of D Content Rating in General Audience Programs: Composite Week 1998

	TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
Percentage of Shows With Dialogue	28%	68%	82%	*	50%	77%	57%
Percentage of Shows With D Content Descriptor	▲	16%	34%	*	n/a	n/a	12%
Percentage of Dialogue Shows With D Content Descriptor	▲	20%	34%	*	n/a	n/a	17%
N of Dialogue Shows	75	234	100	2	22	46	**479**
N of All Shows	265	346	122	2	45	60	**840**

** Cases are too few to provide stable estimates.*

▲ The rating guidelines make no mention of using content descriptors for shows rated TV-G.

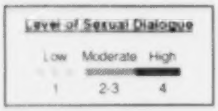
Indeed, this study indicates that the D label is not being applied to a large majority of the programs that present sexual dialogue. Table P-14 presents a summary of the extent to which programs containing sexual dialogue are actually identified by a D content descriptor label. This analysis reveals that a total of only 17% of all shows that present sexual dialogue apply a D content rating. In other words, more than eight out of ten programs containing sexual dialogue did not receive a D rating. This pattern of findings holds remarkably stable when our analyses are recalculated without NBC. The overall percentage of programs with sexual dialogue throughout the composite week that receive a D label rises only two percentage points to 19% when NBC is excluded from consideration.

Prime-time sexual dialogue findings by content descriptors. Table P-15 displays findings about use of the D rating in prime-time network programs. Interestingly, the table provides some evidence that the networks perform better during prime-time than the industry as a whole, and some evidence that they perform worse at applying the D label. A higher proportion of the prime-time programs receiving a D from the broadcast networks (97%) actually contain some sexual dialogue, as compared to only 83% for the composite week sample of channels overall. The networks did not do so well, however, on the more important issue of not overlooking content that should be rated. Nearly two-thirds (63%) of network prime-time shows without a D label

Table P-15: Analysis of Use of D Content Descriptor by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

		TV-G		TV-PG		TV-14		TV-MA		Not Rated		MPAA		TOTAL	
	Content Descriptor	**No D**	**D**	**No D**	**D**	**No D**	**D**	**No D**	**D**	**No D**	**D**	**No D**	**D**	**No D**	**D**
	Percentage of Shows With Dialogue	31%	▲	72%	95%	70%	100%	n/a	n/a	n/a	n/a	n/a	n/a	63%	97%
Of Programs With Dialogue:	Average Number of Dialogue Scenes Per Program	1.8	▲	3.4	4.3	4.0	6.4	n/a	n/a	n/a	n/a	n/a	n/a	3.4	5.2
	Average Level of Dialogue in Scenes	1.2	▲	2.9	3.1	3.0	3.4	n/a	n/a	n/a	n/a	n/a	n/a	2.9	3.2
	N of Shows	45	0	119	19	50	12	0	0	0	0	0	0	214	31
	N of Dialogue Scenes	25	0	291	78	141	77	0	0	0	0	0	0	457	155
	Overall N	45		138		62		0		0		0		245	

▲ *The rating guidelines make no mention of using content descriptors for shows rated TV-G.*



nonetheless contain talk about sex, as compared to 54% on the overall composite week sample.

This finding – that such a high proportion of network prime-time shows contain more than three (3.4) scenes featuring talk about sex and yet receive no content rating indicating the presence of sexual dialogue – represents one of the most widespread omissions observed across the entire ratings framework.

This pattern occurs in part because some series are inconsistent in their application of the content labels. For example, across three episodes of *Beverly Hills 90210* (Fox), two included a D while one did not. That episode, rated simply TV-PG, contained five scenes of talk about sex. In one scene in which Kelly confronts her boyfriend Brandon about having an affair with another woman, Kelly plays an audio tape she has obtained of Brandon and his lover discussing how they felt when they had sex. Similarly, across three episodes of *Dharma and Greg* (ABC), two employed a D rating while one was rated TV-PG with no content descriptors. The episode without a D included seven scenes containing talk about sex, with several involving dialogue about the prospect of having group sex.

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NBC's decisions to eschew content ratings also contributes to this pattern. When NBC is excluded from consideration, the percentage of prime-time shows without a D content descriptor that contain sexual dialogue drops from 63% to 54%.

Adult Language

The final area of sensitive material included in the V-chip rating system is language. In this area, the following definitions are contained in the TV Parental Guidelines framework issued by the industry:

TV-G	TV-PG	TV-14	TV-MA	
no strong language	infrequent coarse language	strong coarse language	profane language (1997)	crude indecent language (1998)

Measures For Assessing Adult Language In Program Content. To evaluate the accuracy of the rating judgments for language, we report four primary measures: (1) the percentage of programs that contain any adult language; (2) the number of scenes with adult language per program [of programs with adult language]; (3) the level of coarse language contained in scenes; and (4) the level of profane language contained in scenes. The latter two of these measures reflect scales introduced in the method section, although we reiterate them here for clarity.

As indicated in the methods section, we interpret the criteria specified by the rating system as collectively encompassing the concept of adult language. The study defines adult language as speech that would be considered unsuitable for children by prevailing social standards, but it does not treat all examples of adult language the same for measurement purposes. Once adult language is identified in a scene, it is then separated into two groups that reflect its degree of offensiveness: coarse or profane. Profanity represents only the strongest instances of adult language (see method section for more specific information), with coarse comprising the remainder of speech that qualifies as adult language.

For each of these two groups, coarse and profane, an extent judgment is recorded for each scene on a four-point scale consisting of the following values: one, some (2-5 words), many (6-9 words), and extreme (10+ words). For example, if a program contained two scenes with coarse language, one containing a single coarse word (extent value of 1) and another containing six coarse words (extent value of 3), the average level of coarse language for the program would be 2.0 per scene (sum of each scene score divided by the number of scenes). These two four-point scales represent the third and fourth elements referenced above.

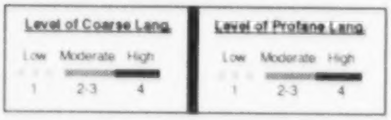
The careful reader will note that we have labeled the stronger of our two types of adult language as profane, favoring the terminology initially employed by the V-chip system rather than its more recent revision to "crude indecent." This was done for two reasons: to maintain consistency in measurement with the 1997 content observations that were gathered in the process of this research but are not reported here in this study; and to avoid the difficulties inherent in defining language termed "indecent," a label that holds important legal ramifications due to its restriction by the FCC in the broadcast media. In general, we believe one can be confident that any words that qualify as "profanity" as we have operationalized it here would certainly fit the concept of "crude indecent." We therefore assert that our measures are still applicable for evaluating the V-chip system's complete language criteria, although we acknowledge that there may be some words that would not qualify as profane that might nonetheless meet the definition of crude indecent language. In other words, our test is a narrow rather than a broad one, a course we believe is prudent in a realm where distinguishing boundaries is so controversial.

Adult Language Findings By Age-Based Ratings. In the composite week of television programming sampled in 1998, more than half (53%) of all programs contained some adult language (see Table P-16). Within rating categories, about three of every four (78%) shows rated TV-14 contained such material, compared to two of every three (66%) TV-PG programs. The TV-14 group averaged 5.5 scenes with language per program, compared to 3.5 for TV-PG shows.

Table P-16: Analysis of Adult Language Content by Rating Category in General Audience Programs: Composite Week 1998

		TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
	Percentage of Shows With Language	20%	66%	78%	*	25%	90%	53%
Of Programs With Language:	Average Number of Language Scenes Per Program	2.1	3.5	5.5	*	3.3	13.5	5.0
	Average Level of Strong Language in Scenes	1.2	1.2	1.2	*	1.3	1.4	1.3
	Average Level of Profane Language in Scenes	0	0	0	*	0	0.2	0.1
	N of Shows	265	346	122	2	45	60	840
	N of Language Scenes	114	798	519	8	36	727	2202

Cases are too few to provide stable estimates.



Programs rated TV-G had the least amount of adult language, although 20% of these shows averaged more than two scenes (2.1) per program containing strong words, most often involving relatively mild examples. Some adult language found in TV-G programs was stronger, including "bastard," "bitch," "shit," and "whore." Across the other three areas of sensitive material, the rules for rating programs under the V-chip system establish that TV-G shows should contain "little or no" violence, "little or no" sex, and "little or no" sexual dialogue. In contrast, however, the guidelines are specific in claiming "no strong language" without any caveat for small amounts of language within TV-G programs.

Across all programming, films that received an MPAA rating in lieu of a V-chip label had the highest frequency (90%) and average number of scenes (13.5) of adult language. These films, however, accounted for only a small proportion of the overall television landscape. Profanities were found solely in MPAA-rated films on HBO, and even then only infrequently. The most common term by far was "fuck" and "fucking," which appeared in 12 films in the composite week sample. Other profanities included "cocksucker" (*"Private Parts"*) and "motherfucker" (*"The People versus Larry Flynt"*). All HBO films containing profanity received an HBO content code for language, but none received any V-chip age-based or content ratings.

Prime-time adult language findings by age-based rating. Adult language was found in a greater percentage of prime-time network programming (71% of all shows) than the level found overall (53% of all shows) across the composite week sample (see Table P-17). More than eight of every 10 network programs rated TV-PG or TV-14 included adult language.

Adult Language Findings by Content Descriptors. According to the V-chip ratings framework, an L symbol indicates "infrequent coarse language" in programs rated TV-PG, "strong coarse language" in shows rated TV-14, and "crude indecent language" in TV-MA programs. The rating guidelines make no mention of using the L descriptor on programs rated TV-G, presumably because these shows are meant to contain "no strong language." As noted previously, the L symbol is used infrequently, appearing on no more than 5% of programs overall. The rating is applied somewhat more frequently to prime-time network shows, where it appears on 16% of the program schedule.

Table P-17: Analysis of Adult Language Content by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

		TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
	Percentage of Shows With Language	27%	80%	85%	n/a	n/a	n/a	71%
Of Programs With Language:	Average Number of Language Scenes Per Program	1.7	2.7	5.1	n/a	n/a	n/a	3.4
	Average Level of Strong Language in Scenes	1.1	1.1	1.2	n/a	n/a	n/a	1.1
	Average Level of Profane Language in Scenes	0	0	0	n/a	n/a	n/a	0
	N of Shows	45	138	62	0	0	0	245
	N of Language Scenes	20	300	268	0	0	0	588

Level of Coarse Lang.		
Low	Moderate	High
1	2-3	4

Level of Profane Lang.		
Low	Moderate	High
1	2-3	4

Table P-18 presents a breakdown of programs from the composite week sample within each age-based category that either included or excluded an L content descriptor. This table indicates that programs receiving an L averaged more than six (6.2) scenes of adult language each, with most (95%) clearly deserving of their rating. Of all programs not receiving an L label, more than half (51%) still contained adult language, with these shows averaging nearly five (4.8) scenes each.

Table P-18: Analysis of Use of L Content Descriptor by Rating Category in General Audience Programs: Composite Week 1998

		TV-G		TV-PG		TV-14		TV-MA		Not Rated		MPAA		TOTAL	
	Content Descriptor	**No L**	**L**	**No L**	**L**	**No L**	**L**	**No L**	**L**	**No L**	**L**	**No L**	**L**	**No L**	**L**
	Percentage of Shows With Language	20%	▲	64%	90%	74%	100%	*	*	24%	n/a	90%	n/a	51%	95%
Of Programs With Language:	Average Number of Language Scenes Per Program	2.1	▲	3.4	4.6	4.9	7.9	3.0	5.0	3.3	n/a	13.5	n/a	4.8	6.2
	Average Level of Strong Language in Scenes	1.2	▲	1.2	1.2	1.2	1.2	1.3	1.2	1.3	n/a	1.4	n/a	1.3	1.2
	Average Level of Profane Language in Scenes	0	▲	0	0	0	0	0	0	0	n/a	0.2	n/a	0	0
	N of Shows	265	0	326	21	105	18	1	1	45	0	60	0	800	40
	N of Language Scenes	114	0	711	87	377	142	3	5	36	0	727	0	1968	234
	Overall N	265		347		123		2		45		60		840	

*Cases are too few to provide stable estimates.

▲ Programs rated TV-G do not qualify for content descriptors as the system is currently defined

Level of Coarse Lang.			**Level of Profane Lang.**		
Low	Moderate	High	Low	Moderate	High
1	2-3	4	1	2-3	4

Clearly, much adult language on television escapes identification by the L content descriptor. An examination of the ratio between scenes containing adult language which are labeled and scenes containing such language which are not labeled is particularly informative. Table P-18 indicates that 234 scenes with adult language appeared in programs rated with an L, whereas 1968 scenes with adult language were found in shows without an L. This yields a ratio of more than 8:1, which means that for every nine scenes presenting adult language, eight of them are not identified by any V-chip warning about such content.

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The data from this study indicate that the L label is not being applied to a large majority of the programs that present adult language. Table P-19 presents a summary of the extent to which programs containing adult language are actually identified by an L content descriptor label. This analysis reveals that a total of only 9% of all shows that include adult language employ an L content rating. In other words, more than nine out of ten programs containing adult language did not apply an L rating. This pattern of findings holds remarkably stable when our analyses are recalculated without NBC. The overall percentage of programs with adult language that receive an L label holds constant at 9% even when NBC's programming is excluded from consideration.

Table P-19: Extent of Use of L Content Rating in General Audience Programs: Composite Week 1998

	TV-G	TV-PG	TV-14	TV-MA	Not Rated	MPAA	TOTAL
Percentage of Shows With Language	20%	66%	78%	*	25%	90%	**53%**
Percentage of Shows With L Content Descriptor	▲	6%	15%	*	n/a	n/a	**5%**
Percentage of Language Shows With L Content Descriptor	▲	8%	19%	*	n/a	n/a	**9%**
N of Language Shows	54	228	95	2	11	54	**444**
N of All Shows	265	346	122	2	45	60	**840**

** Cases are too few to provide stable estimates.*

▲ The rating guidelines make no mention of using content descriptors for shows rated TV-G.

Prime-time adult language findings by content descriptors. An interesting irony is found in the pattern for rating language on prime-time network programming. Even though the networks apply the L label in prime-time more often (16% of shows) than the norm industry-wide (5% of programs) for the composite week, the higher level of adult language present in prime-time network programming actually means that more language goes unrated then. Across all rating categories, more than two of every three (68%) prime-time network shows without an L contain adult language, averaging nearly three (2.9) scenes each with offensive words (see Table P-20). Programs with adult language that go unrated are so common in prime-time that the probability such material will be found in a TV-PG program is virtually identical whether the program is rated with an L (83%) or not (79%).

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Table P-20: Analysis of Use of L Content Descriptor by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

		TV-G		TV-PG		TV-14		TV-MA		Not Rated		MPAA		TOTAL	
	Content Descriptor	No L	L	No L	L	No L	L	No L	L	No L	L	No L	L	No L	L
	Percentage of Shows With Language	27%	▲	79%	83%	81%	95%	n/a	n/a	n/a	n/a	n/a	n/a	68%	89%
Of Programs With Language:	Average Number of Language Scenes Per Program	1.7	▲	2.6	3.8	4.2	6.6	n/a	n/a	n/a	n/a	n/a	n/a	2.9	5.4
	Average Level of Strong Language in Scenes	1.1	▲	1.1	1.2	1.2	1.3	n/a	n/a	n/a	n/a	n/a	n/a	1.1	1.3
	Average Level of Profane Language in Scenes	0	▲	0	0	0	0	n/a	n/a	n/a	n/a	n/a	n/a	0	0
	N of Shows	45	0	120	18	42	20	0	0	0	0	0	0	207	38
	N of Language Scenes	20	0	243	57	143	125	0	0	0	0	0	0	406	182
	Overall N	45		138		62		0		0		0		245	

▲ *The rating guidelines make no mention of using content descriptors for shows rated TV-G.*

Level of Coarse Lang.			Level of Profane Lang.		
Low	Moderate	High	Low	Moderate	High
1	2-3	4	1	2-3	4

Removing NBC from the analysis reported in Table P-20 drops the proportion of programs without an L that nonetheless contain adult language slightly from 68% to 61%.

Identifying and coding adult language is arguably one of the most difficult and subjective judgments in this study. The fact that our analysis identified adult language in only 89% of the network programs receiving an L suggests our definition was restrained and did not count questionable words. Consistent with this interpretation, we did not classify terms such as "suck," "ass," or "crap" as adult language. Words that were judged as adult language were classified as either sexual (e.g., "tits"), excretory (e.g., "shit"), racial (e.g., "kike"), or religious ("God damn it"). Overall, our data indicate that most words such as these appear on television in programs that do not have any specific content warning about language.

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SUMMARY OF FINDINGS ASSESSING RATING JUDGMENTS

In this summary, we seek to draw together the extensive information we have presented above in evaluating the precision of the ratings for identifying sensitive content in general audience programs. There are two basic dimensions to the V-chip program ratings: age-based categories and content descriptors. We turn first to the task of evaluating the television industry's overall performance at applying the age-based rating labels to programs.

Table P-21 presents a convenient summary of the key content findings across all four areas of sensitive content (violence, sexual behavior, sexual dialogue, adult language), comparing the average levels of such content found in programs that receive the most frequently used age-based ratings (TV-G, TV-PG, and TV-14). This table illustrates that across all four areas of content assessed in the study, there is a hierarchical progression with the greatest level or intensity of sensitive material found in TV-14 programs, somewhat lower levels found in TV-PG shows, and the lowest levels of sensitive content in programs with a TV-G rating.

This consistent pattern reflects not just a hierarchy in the anticipated order; it also demonstrates relatively sharp distinctions from one level to the next in most cases. These findings provide solid support for the conclusion that in general, the age-based ratings are being applied in a way that reasonably reflects the content of those shows. While the study has certainly identified programs that have received questionable if not clearly inappropriate ratings in each of the four content areas studied, these cases are the exception rather than the rule.

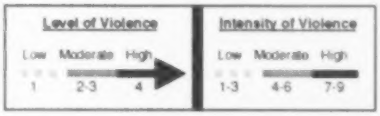
With that said, we turn next to our summary of the industry's performance at applying the content descriptors that were added as a supplement to the age-based rating categories. To briefly review the key findings in this realm, we observed that at least four of every five depictions of violence, sexual content, and adult language are not identified by a content descriptor. We also noted that many programs without a content designator of V for violence presented greater extremes of violent action than other shows that chose to apply the V label. That pattern prevailed across the areas of sexual content and adult language as well.

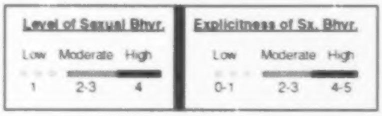
These findings make clear that the industry's performance at applying content descriptors falls far short of the level of accuracy accomplished in applying the age-based ratings. Parents who might choose to rely solely on the content-based categories to block their children's exposure to objectionable portrayals would be making a miscalculation, as the content descriptors actually identify only a small minority of the full range of violence, sex, and adult language found on television.

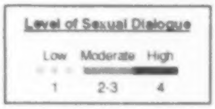
With the patterns for applying ratings to general audience-oriented programs firmly established, we shift our focus next to the examination of programs designed specifically for children.

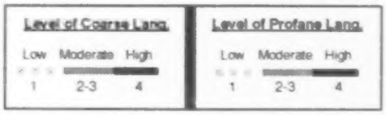
Table P-21: Sumary Comparison of Content Across Rating Categories: Composite Week 1998

	TV-G	TV-PG	TV-14
VIOLENCE			
Percentage of Shows With Violence	20%	55%	70%
Average Number of Violent Scenes Per Program ◆	2.0	5.2	6.9
Average Level of Violence in Scenes◆	1.8	2.1	2.3
Degree of Intensity in Program◆	2.2	4.3	5.1
SEXUAL BEHAVIOR			
Percentage of Shows With Behavior	9%	28%	56%
Average Number of Behavior Scenes Per Program‡	1.4	2.0	2.4
Average Level of Behavior in Scenes‡	1.8	2.1	2.3
Degree of Explicitness in Programs‡	0	0.6	1.6
SEXUAL DIALOGUE			
Percentage of Shows With Dialogue	28%	68%	82%
Average Number of Dialogue Scenes Per Program≈	2.1	3.8	4.9
Average Level of Dialogue in Scenes≈	2.7	2.9	3.0
LANGUAGE			
Percentage of Shows With Language	20%	66%	78%
Average Number of Language Scenes Per Program†	2.1	3.5	5.5
Average Level of Strong Language in Scenes†	1.2	1.2	1.2
Average Level of Profane Language in Scenes†	0	0	0
N of Shows	265	346	122


Level of Violence
Low Moderate High
1 2-3 4
Intensity of Violence
Low Moderate High
1-3 4-6 7-9


Level of Sexual Bhvr.
Low Moderate High
1 2-3 4
Explicitness of Sx. Bhvr.
Low Moderate High
0-1 2-3 4-5


Level of Sexual Dialogue
Low Moderate High
1 2-3 4


Level of Coarse Lang.
Low Moderate High
1 2-3 4
Level of Profane Lang.
Low Moderate High
1 2-3 4

◆ *Of programs containing violence.*

‡ *Of programs containing sexual behavior.*

≈ *Of programs containing sexual dialogue.*

† *Of programs containing language.*

PRECISION OF RATINGS IN CHILDREN'S PROGRAMS

Violence in Children's Programs

Two age-based rating options are established by the V-chip system for categorizing all programs for children: TV-Y (all children) and TV-Y7 (directed to older children age 7 and above). Interestingly, a much different approach is used to define the boundaries of these two children's categories than is applied elsewhere throughout the V-chip rating system. Across all of the rating categories for overall audiences (e.g., TV-G, TV-PG, TV-14), each one is defined, at least in general terms, by certain content characteristics (e.g., contains little or no violence; contains moderate violence, etc.). In contrast, the children's categories are not defined by the content of the program so much as by a judgment about the program-maker's intentions and the anticipated impact the material will have on a child.

For example, consider the complete, verbatim definition of the TV-Y rating category:

> Whether animated or live-action, the themes and elements in this program are specifically designed for a very young audience, including children from ages 2-6. This program is not expected to frighten younger children.

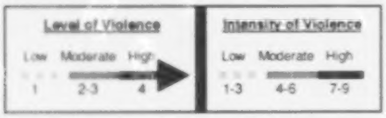
There is no indication from the V-chip rating criteria of whether a program rated TV-Y will or will not contain violence. Similarly, the TV-Y7 definition holds that "themes and elements in this program may include mild fantasy violence or comedic violence, or may frighten children under the age of 7." The indication that TV-Y7 programs may contain mild fantasy or comedic violence could be read as suggesting that TV-Y programs, presumably more benign, would not include even this "mild" level of violent material meant to be associated with TV-Y7 shows.

Like previous studies, this research documents that violence is a staple of children's television programming. Table P-22 shows that 60% of all children's programs sampled in 1998 contain some violence. Among those shows including violence, there is an average of 5.6 violent scenes per program, albeit with a relatively low degree of intensity (3.4 on a 9 point scale) as compared to adult-oriented programming.

Table P-22 also reveals that regardless of the classification of a children's program, a majority of shows within each rating category contain violent material. The proportion of programs that feature violence is higher in TV-Y7 (76%) than in TV-Y (55%) shows, although the number of violent scenes is actually greater in the TV-Y shows (mean of 5.7 versus 5.2 scenes per program for TV-Y7). This finding could potentially be an artifact of generally shorter scene lengths in programs targeting younger viewers, although our research cannot resolve that possibility as we did not examine scene length as a variable.

Table P-22: Analysis of Violent Content by Rating Category in Children's Programs: Composite Week 1998

		TV-Y	TV-Y7	TOTAL
	Percentage of Shows With Violence	55%	76%	60%
Of Programs With Violence:	Average Number of Violent Scenes Per Program	5.7	5.2	5.6
	Average Level of Violence in Scenes	1.8	3.2	2.1
	Degree of Intensity in Program	3.1	4.3	3.4
	N of Shows	244	63	307
	N of Violent Scenes	773	251	1025



The level of violence within scenes and the degree of intensity are greater for TV-Y7 than for TV-Y programs, suggesting these elements may be the basis for raters' judgments distinguishing the two groups. Overall, the most meaningful finding regarding the assignment of age-based ratings is that programs labeled TV-Y frequently contain numerous scenes of violence.

Fantasy Violence Content Descriptors

The revision to the V-chip rating system at the start of the 1997-98 season added a single content descriptor to be used with children's programs, an FV to indicate "fantasy violence." According to the system's guidelines, "for those programs where fantasy violence may be more intense or more combative than other programs in this category, such programs will be designated TV-Y7/FV."

A previous section of this report indicates that the ratings for children's shows are heavily skewed toward TV-Y, with only 20% of children's programming receiving a

TV-Y7 label. Of that minority of programs rated TV-Y7, about half (57%) received an FV content designator. From an overall standpoint, a total of 11% of all children's programs received an FV label.

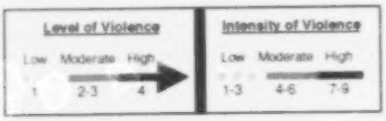
Table P-23 compares the violent content presented in programs with an FV label to those shows without such a rating. It indicates that shows labeled with an FV contained a substantial amount of violence. Each program contained an average of 6.0 scenes of violence, with this category obtaining the highest score on average level of violence within scenes (3.4) across all of children's programming.

An example of a typical program rated TV-Y7/FV is the cartoon *Savage Dragon* (USA). The title character is a mutant Chicago police officer who fights the arch-villain Overlord and his accomplices, the Superfreaks. Overlord lures Dragon by saying he has a donation for the Policeman's Fund, then blows him up with a time bomb when the hero arrives. In the hospital, the doctor comments that Dragon's "recuperative powers are amazing – anyone else would have been dead" from the bomb blast. Dragon walks out of the hospital to stalk the criminals who harmed him. Overlord and the Superfreaks terrorize Chicago, dropping a bomb in a public park. Dragon saves the humans in the park by throwing the bomb in Lake Michigan. Finally, Dragon confronts Overlord, they fight using lasers and hand to hand combat, and Overlord escapes.

Table P-23: Analysis of Use of FV Content Descriptor by Rating Category in Children's Programs: Composite Week 1998

		TV-Y		TV-Y7	
	Content Descriptor	**No FV**	**FV**	**No FV**	**FV**
	Percentage of Shows With Violence	55%	▲	50%	100%
Of Programs With Violence:	Average Number of Violent Scenes Per Program	5.7	▲	2.9	6.0
	Average Level of Violence in Scenes	1.8	▲	2.3	3.4
	Degree of Intensity in Programs	3.1	▲	3.6	4.6
	N of Shows	244	0	28	35
	N of Violent Scenes	773	0	41	210
	Overall N	244		63	

▲ *The rating guidelines make no mention of using content descriptors for shows rated TV-Y.*



Programs rated TV-Y7 with no FV still had a relatively high incidence of violence. Roughly half of the shows in this category (50%) contain violence, and they average nearly three (2.9) scenes of violence per program. Nonetheless, there is a higher frequency, level, and intensity of violence contained in TV-Y7/FV programs as compared to those rated simply TV-Y7. These basic findings do not change appreciably when NBC's programs are removed from consideration, in part because NBC provides relatively few children's programs.

What the FV rating has accomplished, from a functional perspective, is to identify what is essentially the top 10% (or to be precise, 11%) of the most violent programs across the broad realm of children's television. An important issue remains, however, in weighing the success if not the fundamental adequacy of a V-chip rating system that does not provide any systematic identification of the widespread violence found throughout children's programming. The issue is simply this: across all programs for children not receiving an FV rating, the majority of shows contain significant levels of violence. The large majority of children's shows are rated TV-Y, and Table P-23 demonstrates that the majority of these programs (55%) contain a substantial amount of violent behavior, averaging 5.7 scenes per show. Of all children's shows containing violence, only 19% received the FV content descriptor (see Table P-24).

These findings pose cause for concern because it is well established by previous effects research that children's exposure to fantasy and/or cartoon violence can contribute to increases in aggression (see Comstock, 1991 and Wilson et al., 1997 for reviews). Young children are not adept at distinguishing fantasy from reality in television programming, and hence do not benefit from the recognition adults share that cartoons are "just make believe." Rather, to the young child, television is simply another way of learning about possible patterns of behavior to emulate. A recent study that demonstrates this effect showed that children who viewed *Mighty Morphin Power Rangers* acted significantly more aggressively toward their peers than children who did not watch the show before play sessions (Boyatzis, Matillo, & Nesbitt, 1995).

Table P-24: Extent of Use of FV Content Rating in Children's Programs: Composite Week 1998

	TV-Y	TV-Y7	TOTAL
Percentage of Shows With Violence	55%	76%	**60%**
Percentage of Shows With FV Content Descriptor	▲	57%	**11%**
Percentage of Violent Shows With FV Content Descriptor	▲	71%	**19%**
N of Violent Shows	135	48	**183**
N of All Shows	244	63	**307**

▲ *The rating guidelines make no mention of using content descriptors for shows rated TV-Y.*

Other Content Issues in Children's Programs

The analysis of 307 children's programs sampled in 1998 revealed only minuscule incidence of sexually-oriented portrayals (involving either behavior or sexual dialogue) or adult language. None of these topic areas seem to present any issues of concern for rating children's programming at the present time.

THE SPECIAL CASE OF PUBLIC BROADCASTING

The PBS network was not included in the first year of this study because it refused to employ the initial V-chip ratings, claiming that age-based labels alone provided inadequate information about programs (Public Broadcasting Service, 1997). The network reversed its stance when the industry subsequently agreed to amend the age-based ratings and add content descriptors for the 1997-98 season. "While this agreement may fall short of perfection ... it provides viewers with more information, rather than less," said PBS President Ervin Duggan (1997). That shift of stance by PBS turns out to be paradoxical, as our data will demonstrate shortly.

Because PBS represents an important aspect of the television environment, we collected a composite week sample of its programming in 1998, but ultimately decided not to include PBS with the rest of the industry when conducting our analyses. Two key factors influenced our decision. First, to include PBS with the other channels in the second year's analyses when they had been omitted in the first year would bias any comparisons made of change over time. This would inevitably confuse the bigger picture of industry-wide patterns and potentially mask important trends occurring across the commercial channels.

Of arguably greater importance, we know from previous research (Wilson et al., 1997; 1998; Smith et al., 1998) that the nature of violent content shown on PBS is radically different from that presented on virtually every other major television network or channel. More specifically, violence on PBS is highly infrequent as compared to commercial television, and when it is presented, its contextual features tend to raise less concern for harmful effects than violence that appears elsewhere in the industry. Thus, in statistical terms, PBS is an "outlier" or an anomaly, at least in this important area of content relevant to the V-chip system. To average their data in with that of the commercial channels risks distorting the findings for industry-wide averages.

While either of these two factors alone may have left us with a difficult decision about whether or not to include PBS in our overall analyses, the two of them together convinced us it was appropriate to examine them separately, a strategy we pursue now. In this section, we report a summary of how PBS has performed in applying ratings to its programs, contrasting its performance with the rest of the industry as appropriate.

Pattern for applying ratings. The composite week sample collected for PBS in 1998 included 180 programs. Of these, 13% were judged to be exempt from the ratings (e.g., *Nightly Business Report, News Hour with Jim Lehrer, Frontline, Firing Line*). Of the total of 156 ratable programs, however, nearly half (48%) had no rating assigned, a level of compliance far below that found anywhere else in the industry.

There was no systematic pattern separating the programs that received ratings from those that did not. Some children's series received a rating for every episode sampled, such as *Sesame Street* and *Mister Rogers Neighborhood*. In contrast, others (*Magic School Bus, Storytime, Reading Rainbow*) were never rated. In the middle were other shows that were rated sometimes but not others. For example, the children's show *Wimzie's House* presented a rating on two episodes sampled in

January 1998, then omitted a rating on two episodes aired in February and another aired in March. Some prime-time programs received ratings (*Science Odyssey*, *National Geographic*), whereas others did not (*Nova*, *American Experience*).

Of the 52% of qualified shows that were rated, 41% were children's shows (rated either TV-Y or TV-Y7) and 11% were general audience shows (rated either TV-G or TV-PG). PBS aired no programs rated either TV-14 or TV-MA. Finally, across all of the programs sampled from PBS, there was not a single show that included a V-chip content descriptor rating of any type (i.e., V, S, D, L, or FV). This is an ironic development given that PBS refused to implement the V-chip ratings until the advent of the content descriptors, which it deemed an essential addition to make the rating system meaningful.

Relationship between program ratings and sensitive content. Consistent with previous research, our study found that the levels of violence on PBS were remarkably lower than that found across all other channels. For example, only 18% of the general audience programs on PBS contained any violence, compared to 48% for all other channels. Of those programs with violence, the average number of violent scenes per program (4.1), average level of violence within scenes (1.9), and the degree of intensity in the program (3.1) all fell substantially below the industry-wide averages. Clearly, PBS occupies the least violent portion of the television landscape.

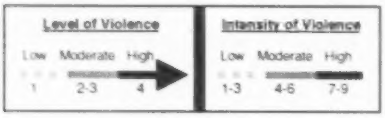
PBS programs also were found to contain notably lower levels of sexual behavior, sexual dialogue, and adult language than that found across commercial television programming. For example, 4% of PBS's general audience shows presented any sexual behavior, compared to 28% for the rest of the industry; 13% included any sexual dialogue, compared to 57% for others overall; and 12% contained any adult language, compared to an industry-wide average of 53% of shows. Moreover, across virtually all of the indices for violence, sex, and adult language, PBS programs averaged at or below the levels found for commercial channels.

The fact that only about half of the PBS shows received a V-chip rating to begin with, coupled with the low frequency with which violence, sex, or adult language are included in its programs, make it difficult to assess the accuracy of the ratings that were applied on PBS. This is particularly true for general audience programming; as noted above, only 11% (N=17 shows) of an entire week of PBS programming was comprised of general audience shows that received a V-chip rating. Dividing this total across rating categories such as TV-G vs. TV-PG produces numbers too small to be considered stable findings.

The one area in which the PBS sample size is large enough to draw any confident conclusions about the ratings is in the realm of children's programs. Of the 64 children's shows in the sample that received a V-chip rating, all but one were rated TV-Y. The most interesting comparison here involves the difference on the violence measures found for the TV-Y programs presented on commercial versus public television. As indicated in Table P-25, more than half (55%) of all TV-Y programs on commercial television contain violence, whereas less than one in six (14%) do so on PBS. In the PBS shows that present violence, there are fewer than half as many violent scenes as are found in TV-Y programs on commercial channels, with the other indices for violence also reflecting lower levels for PBS than commercial television. In sum, the fact that virtually all PBS children's programming is rated as appropriate for all ages appears to be a fairly accurate assessment, in contrast to the situation elsewhere throughout the industry.

Table P-25: Comparison of Violent Content in TV-Y Programs on Commercial Television and PBS: Composite Week 1998

		Commercial Stations	PBS
	Percentage of Shows With Violence	55%	14%
Of Programs With Violence:	Average Number of Violent Scenes Per Program	5.7	2.6
	Average Level of Violence in Scenes	1.8	1.5
	Degree of Intensity in Program	3.1	1.8
	N of Shows	244	62
	N of Violent Scenes	773	23


Level of Violence
Low Moderate High
1 2-3 4
Intensity of Violence
Low Moderate High
1-3 4-6 7-9

CONSISTENCY OF RATING JUDGMENTS ACROSS CHANNELS

When one considers the large number of channels that deliver television content in the U.S., it is readily apparent there is a huge volume of material that requires rating for the V-chip system on a daily basis. Clearly, the only practical means of judging this amount of content in timely fashion is through a decentralized approach. The V-chip system's design places the ultimate responsibility for assigning ratings to the party that is responsible for program decision-making on each channel. For cable services, that is the cable network, and for broadcasting, it technically is the local broadcast licensee.

Broadcasters obtain most material they transmit from either a network, or from the syndication market, as their local productions tend to be either news or sports, both of which are exempt from the V-chip system. In practice, the rating judgments applied to most broadcast content are made by either the network or the syndicator that distributes the programming, applying a sort of "pre-rating" judgment to each show before it is shipped to the local affiliate or client station. Although this "pre-rating" judgment could conceivably be altered by the local broadcaster should they disagree with it, most stations lack the time, resources, and motivation to employ an independent review of the rating submitted for a show. Despite the fact that most stations simply "pass on" the ratings they receive from other sources, there is nonetheless such a wide range of sources engaged in the practice of rating programs that it begs the question of how consistently the ratings are being applied from one channel to another.

There are four major broadcast networks, several "weblets," many dozens of cable program services, and many more dozens of sources of nationally syndicated programming, all of which now engage in some form of V-chip program rating. Across this diversity of sources that all make the crucial judgments necessary to implement the V-chip system, there is no elaborate set of rules, nor any applied "how to" handbook to help accomplish the rating task. The only documentation available to help raters properly judge their programs is the same basic system description of the V-chip rating categories that is issued to parents and the public.

This basic system description provides approximately three sentences of information to identify each age-based rating category, and employs terms that shape categories without sharply defined borders. For example, TV-G programs are described as containing "little or no violence," TV-PG shows may contain "moderate violence," TV-14 programs are categorized as presenting "intense violence," and TV-MA "graphic violence." In this context, it is important to assess the degree of consistency that is being achieved by the rating system. Are programs with comparable levels and types of violence, sex, and language receiving comparable ratings when they appear across different channels?

There are many approaches available to seek to answer this question. A complete channel by channel comparison could be pursued, although it might quickly become overwhelming as the number of channels one considers multiply. To make our analysis in this area somewhat more basic and comprehensible, we have focused our comparison on an examination of the levels of sensitive content (i.e., violence, sex, language) that are found on broadcasting and on cable within programs that received the same rating. We complement that analysis with a separate examination of the degree of consistency across the four broadcast networks in their rating of prime-time content.

CONSISTENCY IN RATING CONTENT: BROADCASTING AND CABLE

General audience programs. In analyzing general audience programs for consistency in levels of sensitive material within programs receiving the same rating, we first examine the three most frequently used rating categories (i.e., TV-G, TV-PG, TV-14). We compare and contrast the content findings for all broadcast channels in the study to the content findings for all cable channels in the study.

Table C-1 compares the violent content contained in programs on cable and broadcasting that receive the same rating. The two centrally-placed marginals in this table show little disagreement for TV-G programs, some modest disparity for TV-PG shows, but substantial divergence for TV-14 programs. The TV-14 category indicates cable programs have a much greater likelihood of including violence (92% vs. 54%), a much greater number of violent scenes per program (10. 2 vs. 3.6), and a higher degree of intensity in the violence shown (5.9 vs. 4.0 on a 9 point scale).

A similar pattern emerges when making the same comparisons on measures of sexual behavior (see Table C-2). Consistency is high on the measures at the TV-G and TV-PG level, but disparities are clearly evident at the TV-14 level on such criteria as the percentage of programs with sexual behavior and the degree of explicitness in programs. Again, cable scores are higher than broadcasting on the content measures in this area.

The measures of sexual dialogue appear somewhat more consistent overall, even in the TV-14 range (see Table C-3). Although cable has a slightly higher edge over broadcasting in the number of scenes per program with sexual dialogue (5.6 vs. 4.3) in TV-14 programs, that difference is likely counter-balanced by broadcasting's slight edge in the level of such dialogue (3.2 vs. 2.8) per scene.

However, the examination of adult language provides a third example where the content rated TV-14 is palpably stronger on cable than on broadcasting (see Table C-4). In this case, the number of scenes with adult language was more than twice as high on cable as on broadcasting (7.5 vs. 3.6), although the strength of the words presented was quite comparable across channel types (1.3 vs. 1.1 for level of strong language; both with no profane language).

Any conclusions that might be drawn here should be particularly cautious because a closer examination of the channel by channel scores that underlie the cable and broadcasting averages on each table reveals a wide spread of data around the mean in many cases (for example, review the range for percentage of shows with violence on Table C-1). Nonetheless, our comparisons suggest that there is a moderate degree of consistency in judging sensitive content across cable and broadcasting at the two lower levels of the ratings, TV-G and TV-PG, but that substantial disparity exists in the content that is rated TV-14.

Table C-1: Cross Channel Comparison of Violent Content by Rating Category in General Audience Programs: Composite Week 1998

	ABC	CBS	FOX	NBC	KTLA	**Broadcast Overall**	**Cable Overall**	LIFE	NICK	TNT	USA	HBO
						TV G						
Percentage of Shows With Violence	15%	0%	28%	17%	40%	**24%**	**16%**	2%	18%	*	30%	*
Average Number of Violent Scenes Per Program◆	3.3	0	1.7	2.0	1.4	**1.8**	**2.5**	1.0	1.5	*	1.4	*
Average Level of Violence in Scenes◆	1.9	0	1.8	1.0	1.6	**1.7**	**1.8**	1.0	2.1	*	1.5	*
Degree of Intensity n Program◆	2.7	0	1.7	4.0	2.1	**2.2**	**2.3**	0	3.0	*	1.7	*
N of Shows	**27**	**22**	**61**	**6**	**35**	**151**	**114**	**50**	**33**	**2**	**27**	**2**
						TV-PG						
Percentage of Shows With Violence	38%	42%	58%	23%	58%	**45%**	**66%**	45%	n/a	98%	57%	*
Average Number of Violent Scenes Per Program◆	2.4	5.8	4.1	1.0	5.1	**4.0**	**6.0**	3.1	n/a	7.3	6.4	*
Average Level of Violence in Scenes◆	1.6	2.2	1.9	1.1	2.3	**2.0**	**2.2**	1.5	n/a	2.3	2.3	*
Degree of Intensity in Program◆	2.7	4.7	3.9	1.3	4.0	**3.7**	**4.6**	3.7	n/a	5.2	4.5	*
N of Shows	**34**	**26**	**40**	**35**	**40**	**175**	**171**	**62**	**0**	**56**	**49**	**4**
						TV-14						
Percentage of Shows With Violence	63%	46%	88%	52%	33%	**54%**	**92%**	100%	n/a	100%	95%	57%
Average Number of Violent Scenes Per Program◆	2.8	2.5	3.3	4.9	3.5	**3.6**	**10.2**	5.2	n/a	12.9	10.1	4.0
Average Level of Violence in Scenes◆	1.7	2.0	2.0	1.7	1.4	**1.8**	**2.5**	1.6	n/a	2.9	2.3	1.9
Degree of Intensity in Program◆	5.7	3.0	3.8	4.5	3.5	**4.0**	**5.9**	4.8	n/a	6.0	6.6	3.7
N of Shows	8	24	8	25	6	71	51	6	0	18	20	7
Total N of Shows	69	72	109	66	81	**397**	**336**	118	33	76	96	13

◆Of programs containing violence.

**Cases are too few to provide stable estimates.*

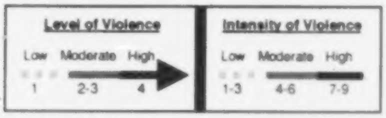


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Table C-2: Cross Channel Comparison of Sexual Behavior Content by Rating Category in General Audience Programs: Composite Week 1998

	ABC	CBS	FOX	NBC	KTLA	Broadcast Overall	Cable Overall	LIFE	NICK	TNT	USA	HBO
TV-G												
Percentage of Shows With Behavior	7%	5%	3%	0%	23%	7%	10%	0%	15%	*	19%	*
Average Number of Behavior Scenes Per Program ‡	1.0	1.0	1.0	0	1.5	1.3	1.5	0	1.4	*	1.2	*
Average Level of Behavior in Scenes	2.0	2.0	2.0	0	1.6	1.7	1.9	0	1.9	*	1.8	*
Degree of Explicitness in Program ‡	0	0	0	0	0	0	0	0	0	*	0	0
N of Shows	27	22	61	6	35	151	114	50	33	2	27	2
TV-PG												
Percentage of Shows With Behavior	29%	12%	15%	9%	33%	20%	36%	37%	n/a	38%	37%	*
Average Number of Behavior Scenes Per Program ‡	2.0	1.7	2.2	2.3	2.0	2.0	1.9	2.2	n/a	2.1	1.4	*
Average Level of Behavior in Scenes ‡	2.1	2.2	2.1	1.7	2.1	2.1	2.1	2.3	n/a	1.9	1.9	*
Degree of Explicitness in Program ‡	0.7	0	0.8	0	0.4	0.5	0.7	1.0	n/a	0.5	0.7	*
N of Shows	34	26	40	35	40	175	171	62	0	56	49	4
TV-14												
Percentage of Shows With Behavior	38%	29%	38%	48%	67%	41%	76%	83%	n/a	72%	95%	29%
Average Number of Behavior Scenes Per Program ‡	1.3	2.6	1.3	1.8	2.5	2.0	2.7	2.4	n/a	3.5	2.0	4.5
Average Level of Behavior in Scenes ‡	2.0	2.1	2.3	2.3	2.5	2.2	2.3	2.5	n/a	2.3	2.3	2.4
Degree of Explicitness in Program ‡	1.7	0.6	1.0	0.6	1.8	1.0	2.1	1.6	n/a	2.2	1.9	4.0
N of Shows	8	24	8	25	6	71	51	6	0	18	20	7
Total N of Shows	69	72	109	66	81	397	336	118	33	76	96	13

‡Of programs containingsexual behavior.

**Cases are too few to provide stable estimates.*

Level of Sexual Bhvr.		
Low	Moderate	High
1	2-3	4

Explicitness of Sx. Bhvr.		
Low	Moderate	High
0-1	2-3	4-5

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Table C-3: Cross Channel Comparison of Sexual Dialogue Content by Rating Category in General Audience Programs: Composite Week 1998

	ABC	CBS	FOX	NBC	KTLA	Broadcast Overall	Cable Overall	LIFE	NICK	TNT	USA	HBO
TV-G												
Percentage of Shows With Dialogue	19%	18%	23%	67%	51%	30%	26%	14%	39%	*	33%	*
Average Number of Dialogue Scenes Per Program ~	1.6	2.0	1.8	1.5	2.3	2.0	2.2	2.3	2.5	*	1.9	*
Average Level of Dialogue in Scenes ~	2.0	3.0	2.6	2.7	2.6	2.6	2.9	3.1	3.2	*	2.4	*
N of Shows	27	22	61	6	35	151	114	50	33	2	27	2
TV-PG												
Percentage of Shows With Dialogue	71%	62%	50%	71%	73%	65%	71%	85%	n/a	59%	69%	*
Average Number of Dialogue Scenes Per Program ~	2.8	3.6	2.6	4.0	4.2	3.5	4.1	4.7	n/a	4.4	2.8	*
Average Level of Dialogue in Scenes ~	2.9	3.2	3.0	2.7	3.2	3.0	2.9	3.1	n/a	2.8	2.7	*
N of Shows	34	26	40	35	40	175	171	62	0	56	49	4
TV-14												
Percentage of Shows With Dialogue	88%	75%	75%	84%	83%	80%	84%	100%	n/a	89%	90%	43%
Average Number of Dialogue Scenes Per Program ~	6.0	3.3	3.3	4.2	6.8	4.3	5.6	8.5	n/a	6.7	4.3	2.3
Average Level of Dialogue in Scenes ~	3.5	3.0	3.3	3.0	3.5	3.2	2.8	2.8	n/a	2.9	2.7	3.4
N of Shows	8	24	8	25	6	71	51	6	0	18	20	7
Total N of Shows	69	72	109	66	81	397	336	118	33	76	96	13

~Of programs containingsexual dialogue.

**Cases are too few to provide stable estimates.*

Level of Sexual Dialogue

Low	Moderate	High
1	2-3	4

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Table C-4: Cross Channel Comparison of Adult Language Content by Rating Category in General Audience Programs: Composite Week 1998

	ABC	CBS	FOX	NBC	KTLA	Broadcast Overall	Cable Overall	LIFE	NICK	TNT	USA	HBO
TV-G												
Percentage of Shows With Language	19%	0%	11%	33%	43%	19%	22%	4%	36%	*	33%	*
Average Number of Language Scenes Per Program *	1.8	0	1.3	2.5	1.6	1.6	2.7	0.5	2.0	*	2.6	*
Average Level of Strong Language in Scenes *	1.2	0	1.2	1.2	1.3	1.2	1.2	2.0	1.1	*	1.3	*
Average Level of Profane Language in Scenes †	0	0	0	0	0	0	0	0	0	*	0	0
N of Shows	27	22	61	6	35	151	114	50	33	2	27	2
TV-PG												
Percentage of Shows With Language	65%	54%	75%	49%	63%	61%	71%	68%	n/a	79%	67%	*
Average Number of Language Scenes Per Program †	3.2	3.0	2.7	2.4	2.4	2.7	4.2	3.3	n/a	5.6	3.6	*
Average Level of Strong Language in Scenes †	1.1	1.1	1.2	1.2	1.1	1.1	1.3	1.2	n/a	1.3	1.2	*
Average Level of Profane Language in Scenes †	0	0	0	0	0	0	0	0	n/a	0	0	*
N of Shows	34	26	40	35	40	175	171	62	0	56	49	4
TV-14												
Percentage of Shows With Language	88%	79%	63%	68%	17%	69%	90%	67%	n/a	94%	95%	86%
Average Number of Language Scenes Per Program *	3.7	3.4	4.0	3.5	5.0	3.6	7.5	5.3	n/a	10.2	6.7	3.8
Average Level of Strong Language in Scenes †	1.0	1.1	1.0	1.2	0.8	1.1	1.3	1.2	n/a	1.3	1.2	1.3
Average Level of Profane Language in Scenes †	0	0	0	0	0	0	0	0	n/a	0	0	0
N of Shows	8	24	8	25	6	71	51	6	0	18	20	7
Total N of Shows	69	72	109	66	81	397	336	118	33	76	96	13

†Of programs containing sexual behavior.

**Cases are too few to provide stable estimates.*

Level of Coarse Lang.			Level of Profane Lang.		
Low	Moderate	High	Low	Moderate	High
1	2-3	4	1	2-3	4

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Children's Programs. The centrally-placed marginals on Table C-5 indicate a striking degree of consistency between the average levels of violent content on cable and broadcasting within each of the TV-Y and TV-Y7 rating categories. Only a single measure, the percentage of TV-Y programs with violence (77% vs. 48%), shows any appreciable difference across the two groups. Unlike adult programming, however, in children's shows the higher level of sensitive content appears on broadcast channels, rather than on cable. There is a much greater likelihood of encountering violence on children's programs rated TV-Y delivered by broadcast channels than on programs rated TV-Y presented on cable.

Table C-5: Cross Channel Comparison of Violent Content by Rating Category in Children's Programs: Composite Week 1998

	ABC	CBS	FOX	NBC	KTLA	Broadcast Overall	Cable Overall	LIFE	NICK	TNT	USA	HBO
						TV-Y						
Percentage of Shows With Violence	40%	*	69%	n/a	89%	77%	48%	*	48%	*	n/a	40%
Average Number of Violent Scenes Per Program◆	13.5	*	4.0	n/a	6.2	5.6	5.8	*	6.0	*	n/a	2.3
Average Level of Violence in Scenes◆	1.3	*	2.6	n/a	1.7	1.9	1.8	*	1.8	*	n/a	2.2
Degree of Intensity in Program◆	3.5	*	3.0	n/a	3.2	3.1	3.0	*	3.1	*	n/a	2.3
N of Shows	5	2	29	0	28	64	181	2	168	1	0	10
						TV-Y7						
Percentage of Shows With Violence	n/a	*	100%	33%	85%	77%	77%	n/a	57%	*	100%	71%
Average Number of Violent Scenes Per Program◆	n/a	*	4.8	1.5	6.6	5.2	5.3	n/a	3.3	*	6.6	2.0
Average Level of Violence in Scenes◆	n/a	*	3.6	1.0	3.0	3.2	3.2	n/a	1.5	*	3.4	3.4
Degree of Intensity in Program◆	n/a	*	3.5	1.0	4.7	3.8	4.8	n/a	5.0	*	4.8	4.5
N of Shows	0	2	10	6	13	31	31	0	7	1	16	7
Total N of Shows	5	4	39	6	41	95	212	2	175	2	16	17

◆Of programs containing violence.

**Cases are too few to provide stable estimates.*

Level of Violence

Low	Moderate	High
1	2-3	4

Intensity of Violence

Low	Moderate	High
1-3	4-6	7-9

We noted immediately above that in some cases where it appears that cable and broadcast channels are closely compatible on our content measures, that in fact the average figures we are comparing for the two groups mask quite a degree of spread in the data for all of their individual channels. That is, when one examines the underlying level of the findings for single channels within each group (i.e., within cable, or within broadcasting), the channel-to-channel variability that is apparent serves to undermine possible conclusions about consistency that could otherwise be drawn at the higher order level of analysis. This situation is particularly true in the area of children's programming.

Consider for example the data points reported for TV-Y programs on the measure for average number of violent scenes per program. Comparing broadcast and cable averages, the findings appear quite consistent: 5.6 vs. 5.8 across the two groups. However, within the broadcast group, the average figures from one channel to another are wildly disparate, ranging from 4.0 to 13.5. Similarly, the two cable channels with data vary from 2.3 to 6.0, again reflecting a substantial range that is not indicative of consistency.

Another of several problematic examples involves the percentage of shows with violence in the TV-Y7 category. While the group averages are identical (both broadcast and cable at 77%), the spread of the underlying patterns within some channels shows significant variation, ranging from 33% to 100% on broadcast and 57% to 100% on cable. This demonstrates that averages can sometimes be misleading, particularly in the realm of searching for consistency across channels.

Yet another issue associated with our comparison of broadcasting to cable programming is the unbalanced nature of the sample within channel groups, particularly for cable. While the comparison here is ostensibly cable versus broadcast, over 80% of the programming contained on the cable side of the equation belongs to Nickelodeon. This is appropriate, of course, given that the weighting merely reflects Nickelodeon's relative contribution of programs to our overall sample. There are, however, other cable channels with substantial amounts of children's content that were not included in the study, such as Disney Channel and Cartoon Channel, so again one must be cautious in drawing conclusions from this part of our analysis.

Given these issues, we believe it would be premature to reach any conclusions about the cross channel consistency of violent content in children's programs that receive the same rating. Our data provide some indication that consistency exists, but also some strong evidence to the contrary.

CONSISTENCY IN RATING CONTENT: PRIME-TIME NETWORK PROGRAMMING

A different level of comparison was conducted to assess the consistency of rating judgments across prime-time network shows. Here we shifted our primary focus back to the individual channels, comparing content levels on each of the four broadcast networks to the overall average for the group as a whole.

In examining violent content, Table C-6 reveals that the majority of measures have a modest to strong central tendency, grouping closely around the mean in a pattern that suggests good consistency. Unlike the broadcast/cable comparisons reported above, which indicated particular disparity in the TV-14 ratings, there is apparent consistency among the networks at this level. The only caveat here is a modest degree of spread on the measure for average number of violent scenes per program.

For portrayals of sexual behavior, there is relatively strong overall consistency across channels within each of the three rating categories examined (see Table C-7). The same general pattern holds true for sexual dialogue (see Table C-8) and for adult language (see Table C-9). With little exception, the overall levels of sensitive material that are found in programs with the same rating across different broadcast networks holds remarkably stable during prime-time.

Table C-6: Cross Channel Comparison of Violent Content by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

	ABC	CBS	FOX	NBC	OVERALL
TV-G					
Percentage of Shows With Violence	33%	28%	*	*	29%
Average Number of Violent Scenes Per Program◆	4.6	0.8	*	*	3.2
Average Level of Violence in Scenes◆	2.4	2.5	*	*	2.4
Degree of Intensity n Program◆	3.5	2.0	*	*	3.1
N of Shows	24	18	1	2	45
TV-PG					
Percentage of Shows With Violence	56%	61%	60%	31%	49%
Average Number of Violent Scenes Per Program◆	3.7	4.0	1.9	2.2	3.1
Average Level of Violence in Scenes◆	1.7	2.0	1.6	1.5	1.8
Degree of Intensity in Program◆	3.4	4.0	3.8	2.8	3.6
N of Shows	27	38	25	48	138
TV-14					
Percentage of Shows With Violence	92%	100%	91%	82%	90%
Average Number of Violent Scenes Per Program◆	5.1	7.1	4.2	9.3	6.2
Average Level of Violence in Scenes◆	1.6	2.2	2.3	1.8	2.0
Degree of Intensity in Program◆	5.9	5.1	5.1	5.9	5.4
N of Shows	12	11	22	17	62
Total N of Shows	63	67	48	67	245

◆*Of programs containing violence.*

**Cases are too few to provide stable estimates.*

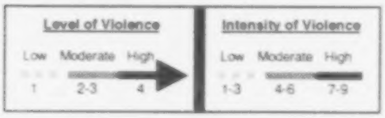

Table C-7: Cross Channel Comparison of Sexual Behavior Content by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

	ABC	CBS	FOX	NBC	OVERALL
TV-G					
Percentage of Shows With Behavior	21%	22%	*	*	20%
Average Number of Behavior Scenes Per Program ‡	1.0	1.8	*	*	1.3
Average Level of Behavior in Scenes ‡	1.8	1.7	*	*	1.8
Degree of Explicitness in Program ‡	0	0	*	*	0
N of Shows	24	18	1	2	45
TV-PG					
Percentage of Shows With Behavior	44%	32%	16%	21%	28%
Average Number of Behavior Scenes Per Program ‡	1.8	1.3	1.8	1.6	1.6
Average Level of Behavior in Scenes ‡	2.3	2.0	1.9	1.9	2.1
Degree of Explicitness in Program ‡	0.7	0.5	0.8	0	0.4
N of Shows	27	38	25	48	138
TV-14					
Percentage of Shows With Behavior	25%	36%	45%	29%	35%
Average Number of Behavior Scenes Per Program ‡	1.3	2.0	2.1	2.8	2.1
Average Level of Behavior in Scenes ‡	2.3	2.0	2.0	2.6	2.2
Degree of Explicitness in Program ‡	1.0	1.0	1.5	1.2	1.3
N of Shows	12	11	22	17	62
Total N of Shows	63	67	48	67	245

‡Of programs containing sexual behavior.

**Cases are too few to provide stable estimates.*

Level of Sexual Bhvr.		
Low	Moderate	High
1	2-3	4

Explicitness of Sx. Bhvr.		
Low	Moderate	High
0-1	2-3	4-5

Table C-8: Cross Channel Comparison of Sexual Dialogue Content by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

	ABC	CBS	FOX	NBC	OVERALL
TV-G					
Percentage of Shows With Dialogue	29%	39%	*	*	31%
Average Number of Dialogue Scenes Per Program ≈	2.4	1.1	*	*	1.8
Average Level of Dialogue in Scenes ≈	2.4	2.8	*	*	2.5
N of Shows	24	18	1	2	45
TV-PG					
Percentage of Shows With Dialogue	81%	68%	56%	88%	75%
Average Number of Dialogue Scenes Per Program ≈	3.3	3.7	3.5	3.6	3.5
Average Level of Dialogue in Scenes ≈	3.0	3.0	3.2	2.6	2.9
N of Shows	27	38	25	48	138
TV-14					
Percentage of Shows With Dialogue	75%	73%	77%	76%	76%
Average Number of Dialogue Scenes Per Program ≈	5.9	4.9	4.5	3.8	4.6
Average Level of Dialogue in Scenes ≈	3.2	2.8	3.2	3.0	3.1
N of Shows	12	11	22	17	62
Total N of Shows	63	67	48	67	245

≈Of programs containing sexual dialogue.

**Cases are too few to provide stable estimates.*

Level of Sexual Dialogue

Low Moderate High
░ ▨ ■
1 2-3 4

Table C-9: Cross Channel Comparison of Adult Language Content by Rating Category in General Audience Programs: Broadcast Network Prime-time 1998

	ABC	CBS	FOX	NBC	OVERALL
TV-G					
Percentage of Shows With Language	25%	22%	*	*	27%
Average Number of Language Scenes Per Program †	2.3	1.0	*	*	1.7
Average Level of Strong Language in Scenes †	1.1	1.3	*	*	1.1
Average Level of Profane Language in Scenes †	0	0	*	*	0
N of Shows	24	18	1	2	45
TV-PG					
Percentage of Shows With Language	74%	79%	76%	85%	80%
Average Number of Language Scenes Per Program †	3.8	2.9	2.4	2.2	2.7
Average Level of Strong Language in Scenes †	1.1	1.2	1.1	1.2	1.1
Average Level of Profane Language in Scenes †	0	0	0	0	0
N of Shows	27	38	25	48	138
TV-14					
Percentage of Shows With Language	100%	100%	73%	82%	85%
Average Number of Language Scenes Per Program †	4.7	6.1	4.6	5.1	5.1
Average Level of Strong Language in Scenes †	1.1	1.3	1.2	1.2	1.2
Average Level of Profane Language in Scenes †	0	0	0	0	0
N of Shows	12	11	22	17	62
Total N of Shows	63	67	48	67	245

†Of programs containing adult language.

**Cases are too few to provide stable estimates.*

Level of Coarse Lang.		
Low	Moderate	High
1	2-3	4

Level of Profane Lang.		
Low	Moderate	High
1	2-3	4

SUMMARY OF THE CONSISTENCY IN RATING CONTENT ACROSS CHANNELS

In comparing broadcast to cable channels, we observed a moderate degree of consistency in the two lower categories of the rating system, TV-G and TV-PG, but found substantial differences in the content contained in programs rated TV-14. In general, cable programs rated TV-14 have higher levels of sensitive content than broadcast programs that receive the same rating designation. We were unable to draw any conclusions about consistency between broadcast and cable stations in rating children's programs due to significant disparities among individual channels.

The broadcast networks appear to have accomplished a relatively high degree of consistency in applying the same rating for programs that contain a comparable level of sensitive material. In interpreting this finding, it is important to bear in mind that consistency is an issue independent of concerns such as accuracy or validity of the rating judgments. To make the same judgments is not necessarily to make the "right" judgments in rating programs. While consistency is desirable and certainly one hallmark of a successful system, it should not be confused with these other important considerations.

FINAL SUMMARY AND CONCLUSIONS

Just twenty years ago, the range of television viewing options in the majority of American households was limited to the handful of stations transmitting an over-the-air broadcast signal in each local community. Over 90% of prime-time viewing in the United States was limited to just three commercial broadcast networks (Frank & Greenberg, 1980). In this era, most parents knew first-hand about most of the shows that their children shouldn't watch, because it was a manageable task to scan the full range of the television environment.

That era is now long behind us. Nearly three out of four households in the U.S. are wired to receive cable programming, and others obtain such content via direct satellite reception. It is not unusual for homes to have access to 70, 80, or even 100 channels of video programming. In today's multi-channel television environment, viewing choices are as diverse as a bookstand that carries every magazine published. Across both of these media sites, the quantity is overwhelming, and many of the products are not appropriate for children.

In the words of Congressman Edward Markey, one of the chief proponents of the V-chip, "A 21st Century television environment calls for a 21st Century on-off switch." The V-chip is indeed a "smart technology," potentially helping busy parents maintain an added degree of supervision and control over their children's viewing, once the electronic blocking technology is put in place. But the question of just *how* smart it is is a critical one. What gets turned on and what gets turned off when a parent makes a choice to restrict or allow a particular category of programming? That question can only be answered by carefully and systematically examining the way in which programs are categorized for the V-chip system. That is the point of this study.

In the first section of this research, we examined the frequency with which the different ratings were applied. The television industry has accomplished a relatively responsible record of performance at the most fundamental level of the system, applying a rating to 96% of all its qualifying programs. Because the TV-MA rating remains virtually unused, programs that target general audiences are almost always rated in one of just three categories: TV-G, TV-PG, or TV-14.

This limited range of choices for distinguishing different types of material theoretically should be expanded significantly with the addition to the V-chip rating system of the content descriptors V, S, D, and L. In practice, however, this information is omitted much more often than it is provided for shows. Content labels were applied to only 23% of all general audience programs. This same pattern was observed in children's programming, where only 11% of all shows received an FV content descriptor.

The lack of any broader use of the content labels might be appropriate if television programs contained ratable examples of violence, sex, and language no more often than 23% of the time. Our data make clear, however, that this is not the case. Among the most startling findings produced by this study are the high levels of violence, sexual material, and adult language that are *not* identified by an appropriate content label. No more than one out of five programs that contain examples of these types of portrayals actually employ the relevant content rating.

Moreover, the instances of violence, sex, and language that go without a content label are not limited to isolated or benign cases. Across all general audience programs with violence that did not receive a V rating, there was an average of 5.0 scenes of violence each and a moderate level of intensity for the violent action. Across all general audience programs with sexual behavior that did not receive an S, there was on average 2.1 scenes depicting sexually-related activity, including many with instances of intercourse strongly implied and even a few with intercourse depicted. Similar findings were produced for sexual dialogue and adult language. We can identify several factors that account for varying parts of this practice, using the example of programs containing violence, but not receiving a V content descriptor.

First, part of the unlabeled violence occurs in programs rated TV-G, and the rating guidelines make no mention of using content descriptors in conjunction with this rating. Some of these programs are legitimately rated TV-G because they include only scant incidents of violence, although others are cases of programs which are simply misrated, as we have reported in some of our examples above. Collectively, the violence that appears in TV-G programs accounts for 17% of all unlabeled violence.

Another portion of violent programming that escapes the V symbol is found in motion pictures that are presented with an MPAA rating rather than a V-chip system rating. Under the current system rules, premium cable stations are allowed to employ an MPAA rating in lieu of a V-chip age-based rating; and because only programs with V-chip age-based ratings currently make use of content descriptors such as the V, MPAA rated films elude possible labeling with a V. From the perspective of those who would like to use the V-chip to block out *all* violent programming on television, this aspect of the system design functions as a significant loophole. To be precise, programming that applied an MPAA designation in lieu of a V-chip rating accounted for 17% of all violence that went unlabeled with a V.

Yet another idiosyncratic contributor to the supply of unlabeled violent programming is NBC. The decision by this network to eschew content descriptors entirely explains another 7% of the total of violent programs that remain unlabeled.

Finally, and most importantly, the majority of the instances (55%) in which programs contain violence without applying a V content label occur in shows that applied a TV-PG or TV-14 rating. This happens in some cases because a program may be rated TV-14 for sex or language and yet contain violence at the "lower" TV-PG level, and thus the programmer may choose to leave the violence unlabeled. This practice, which could be dubbed "under-rating," poses a substantial obstacle to effective utilization of the content descriptors by parents who wish to block out particular types of portrayals, rather than to rely solely upon the age-based ratings.

Other factors operate here as well including programs with violent portrayals that are inadvertently overlooked in the ratings process, but regardless of the cause, the bottom line for parents is clear. Parents cannot rely on the content descriptors, as currently employed, to effectively block all shows containing violence, sexual material, or adult language. This shortcoming is particularly troubling given the consistent finding from public opinion polls that parents strongly prefer content-based rating to age-based advisories (Cantor, Stutman, & Duran, 1996; Kaiser Family Foundation, 1998; Mifflin, 1997a).

In terms of applying the age-based ratings, the evidence from this study indicates that the television industry is generally differentiating well across the basic levels of the system. For all four areas of content assessed in the study, there is a hierarchical progression with the lowest levels of sensitive material in programs with a TV-G rating, somewhat higher levels found in TV-PG shows, and the greatest level or intensity of sensitive content found in TV-14 programs.

While the study has certainly identified programs that have received questionable if not clearly inappropriate ratings in each of the four content areas studied, these cases tend to be the exception rather than the rule. Our findings provide solid support for the conclusion that in general, the age-based ratings are being applied in a way that reasonably reflects the content of those shows.

The sole exception to this pattern was found on PBS. Here the issue was not misrated programs, but rather the simple failure to consistently apply a V-chip rating at all to the full complement of qualifying programs. The study identified widespread omissions in ratings across all genres of programming, including children's fare. In addition, the absence of any content ratings presented on the PBS affiliate monitored (KCET in Los Angeles) casts a shadow of irony on PBS's initial refusal to implement program ratings before the system was expanded to include content descriptors. A salve of sorts here is that public broadcasting presents far fewer programs with portrayals of sensitive content than that found across all the commercial channels, although this pattern does not relieve it of the burden to rate programs properly.

The final aspect of the study that provides significant findings involves the realm of children's programming. The range of available rating options here is highly constrained, with shows rated either TV-Y, TV-Y7, or TV-Y7/FV. The actual distribution of ratings is highly skewed, with roughly four of every five children's shows receiving a TV-Y designation. This pattern proves problematic because our content analysis reveals that over half of such shows (55%) contain violence, averaging more than five violent scenes per program.

Only a small proportion (11%) of all children's shows receive an FV content label, despite the fact that our data, like that of previous content studies, show clearly that violence is widespread across the terrain of children's programming. According to current V-chip system guidelines, an FV is called for "where fantasy violence may be more intense or combative than other programs in this category." It may be that this system design, as much as the application of the policy, results in a glut of violent material remaining unlabeled in children's programming.

It is important to recognize that violence in children's programs, whether presented in cartoons or via live action, provides socializing lessons that contribute to the behavioral patterns just forming in young viewers. Violence on television cannot be said to "cause" children to behave aggressively because no single factor can be isolated to account for any pattern of human behavior. Humans are too complex, and the factors that shape our lives too many to hold just one influence responsible for our actions. But with that said, exposure to televised violence functions as a risk factor in the development of children's anti-social behavior.

The greater the amount of exposure to televised violence, the greater the risk for developing aggressive attitudes and behaviors for child-viewers. Just as not all who smoke cigarettes succumb to their heightened risk of cancer, not all children who watch violent programming are adversely affected. For many, there are other strong countervailing influences in their lives that overcome the "lessons" that television conveys in this regard. But the risk of harmful effects from children's viewing of televised violence is real, and it is concern about that risk that has led to the creation of the V-chip.

Our content study makes clear that the V-chip offers parents only a modest degree of help in identifying potentially harmful violence they might wish to screen from their children's eyes. Blocking programs rated TV-Y7/FV filters out less than one in five (19%) children's shows that contain violence. This finding is consistent with a recent Annenberg study of children's television (Jordan, 1998), which found that only 25% of programs that contained "a lot" of violence carried the FV label. These are clearly not ratios that anyone would claim to represent as a very effective filtering mechanism.

Overall, our findings in this area suggest the need for serious reconsideration and reform in the way in which violent children's programming is being rated by the television industry.

As the V-chip technology becomes more widely available, parents will soon begin to employ the electronic blocking capabilities that are the central aspect of the system. When this occurs, it is important that parents are adequately informed about how the V-chip system works, as well as about the television industry's patterns for rating program content. It is our hope that the information we have provided in this study will serve as an important first step toward defining these patterns for the public, as well as informing the ongoing debate about the adequacy of the V-chip rating system.

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APPENDICES

Appendix A: Composite Week Sample: 1997

Appendix B: Composite Week Sample: 1998

Appendix C: Broadcast Network Prime-Time Over-Sample: 1997

Appendix D: Broadcast Network Prime-Time Over-Sample: 1998

Appendix E: The TV Ratings Guidelines

Appendix A:
Composite Week Sample: 1997

Composite Week Sample: 1997*

ABC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Good Morning America 4/14 EX	Good Morning America 4/29 EX	Good Morning America 4/16 EX	Good Morning America 4/17 EX	Good Morning America 4/18 EX	Jungle Club 5/17 TV-Y	News 4/27 EX
7:30 am						New Doug 4/19 TV-Y	
8:00 am							Good Morning America 4/20 EX
8:30 am						Mighty Ducks 4/26 TV-Y7	
9:00 am	Regis & Kathie Lee 4/21 TV-G	Regis & Kathie Lee 4/15 TV-G	Regis & Kathie Lee 4/23 TV-G		Regis & Kathie Lee 4/25 TV-G	Bugs Bunny & Tweety 4/19 TV-Y	News 5/4 EX
9:30 am							
10:00 am	Caryl & Marilyn 4/28 TV-G	Caryl & Marilyn 4/22 TV-PG	Caryl & Marilyn 4/30 TV-PG	Caryl & Marilyn 4/24 TV-G	Caryl & Marilyn 4/25 TV-PG	Nightmare Ned 4/26 TV-Y7	This Week 4/20 EX
10:30 am						Ducktales 5/3 TV-Y	
11:00 am	Vintage One Life to Live 4/21 TV-PG	Vintage All My Children 4/29 TV-PG	Vintage All My Children 4/16 TV-PG	Vintage All My Children 4/17 TV-PG	Vintage One Life to Live 5/2 TV-PG	Winnie the Pooh 5/3 TV-Y	Wall Street Journal Report 5/4 EX
11:30 am	News 4/28 EX	News 5/6 EX	News 4/30 EX	News 5/1 EX	News 5/2 EX	Weekend Special 4/19 TV-Y	Vista L.A. 5/4 TV-G
12:00 pm	All My Children 4/14 TV-14	All My Children 4/15 TV-PG	All My Children 4/23 TV-PG	All My Children 4/17 TV-14	All My Children 4/18 TV-PG	Animal Adventures 4/26 TV-G	Main Floor 4/27 TV-G
12:30 pm						Animal Adventures 5/3 TV-G	Auto Racing 5/11 EX
1:00 pm	One Life to Live 4/21 TV-PG	One Life to Live 4/22 TV-PG	One Life to Live 4/23 TV-14	One Life to Live 4/24 TV-PG	One Life to Live 5/2 TV-PG	Dream Date 1-3pm 4/26 TV-PG	
1:30 pm						Lighter Side of Sports 4/19 EX	Auto Racing 1-3pm 4/27 EX
2:00 pm	General Hospital 4/28 TV-PG	General Hospital 4/22 TV-14	General Hospital 4/16 TV-14	General Hospital 4/24 TV-PG	General Hospital 4/25 TV-PG	Snowboarding 4/19 EX	
2:30 pm							
3:00 pm	Oprah Winfrey 4/28 TV-PG	Oprah Winfrey 4/15 TV-PG	Oprah Winfrey 4/30 TV-PG	Afterschool Special 4/17 TV-PG	Oprah Winfrey 5/2 TV-PG	Golf 5/3 EX	Golf 3-5pm 5/4 EX
3:30 pm							
4:00 pm	News 4/14 EX	News 4/29 EX	News 4/16 EX	News 5/1 EX	News 5/9 EX		Passion To Play 4/20 EX
4:30 pm							
5:00 pm	News 4/28 EX	News 4/22 EX	News 4/23 EX	News 4/24 EX	News 4/25 EX	World of Sports 4:30-6pm 5/10 EX	TV.Com 4/20 TV-G
5:30 pm							ABC News 5/4 EX
6:00 pm	News 4/14 EX	News 4/15 EX	News 4/30 EX	News 5/1 EX	News 4/18 EX	News 4/26 EX	News 4/20 EX
6:30 pm	ABC News 5/5 EX	ABC News 4/29 EX	ABC News 4/16 EX	ABC News 5/1 EX		ABC News 4/26 EX	Siskel & Ebert 5/11 TV-PG
7:00 pm	Jeopardy! 4/21 TV-G	Jeopardy! 4/29 TV-G	Jeopardy! 4/30 TV-G	Jeopardy! 4/17 TV-G	Jeopardy! 4/18 TV-G	Jeopardy! 4/19 TV-G	Angels in the Outfield 7-9pm 5/11 TV-G
7:30 pm	Wheel of Fortune 4/21 TV-G	Wheel of Fortune 5/6 TV-G	Wheel of Fortune 4/23 TV-G	Wheel of Fortune 4/24 TV-G	Wheel of Fortune 4/25 TV-G	Wheel of Fortune 5/10 TV-G	Funniest Home Videos 4/20 TV-G
8:00 pm	I Am Your Child 4/28 TV-PG	Home Improvement 4/29 TV-G	Grace Under Fire 4/16 TV-PG	High Incident 5/8 TV-14	Family Matters 5/9 TV-PG	Lois & Clark 4/26 TV-PG	Prime Time Live 4/20 EX
8:30 pm		Roseanne 5/13 TV-PG	Grace Under Fire 4/30 TV-PG		Boy Meets World 4/25 TV-G		
9:00 pm	Reality Bites 4/14 TV-PG	Home Improvement 4/15 TV-G	Drew Carey 5/7 TV-PG	The Specialist 4/24 TV-14	Sabrina 5/16 TV-G	Leaving L.A. 4/19 TV-PG	Tango & Cash 4/20 TV-14
9:30 pm		Spin City 4/29 TV-14	Ellen 5/7 TV-14		Step by Step 4/18 TV-PG		
10:00 pm		NYPD Blue 5/6 TV-14	PrimeTime Live 4/16 EX		20/20 4/18 EX	Gun 4/19 TV-14	
10:30 pm							

EX = Exempt - according to the guidelines, news and sports programs do not qualify for a rating.

NR = Not Rated - these programs were unrated, but according to the guidelines, should have been rated.

*The content descriptors were not implemented until October 1997, and therefore none of the programs included in the 1997 sample received content descriptors.

Composite Week Sample: 1997*

CBS

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	This Morning 4/21 EX	This Morning 4/29 EX	This Morning 4/16 EX	This Morning 4/17 EX	This Morning 4/25 EX	Felix the Cat 4/19 TV-Y7	Key of David 5/4 TV-PG
7:30 am						Timon & Pumba 4/26 TV-Y	CBS Sunday Morning 5/4 EX
8:00 am	This Morning 4/28 EX	This Morning 4/15 EX	This Morning 4/16 EX	This Morning 5/8 EX	This Morning 5/2 EX	The Mask 4/26 TV-Y7	
8:30 am						Project Geeker 4/19 TV-Y7	
9:00 am	Guiding Light 4/14 TV-14	Guiding Light 4/22 TV-14	Guiding Light 4/16 TV-14	Guiding Light 4/17 TV-14	Guiding Light 4/25 TV-14	Ace Ventura 4/26 TV-Y7	Face the Nation 4/20 EX
9:30 am						P.O.V. 5/3 TV-Y7	Bob Navarro's Journal 5/4 EX
10:00 am	Price Is Right 4/14 TV-G	Price Is Right 4/22 TV-G	Price Is Right 4/23 TV-G	Price Is Right 4/24 TV-G	Price Is Right 5/2 TV-G	Basketball 10-12pm 4/19 EX	Martha Stewart Living 4/20 NR
10:30 am							Rebecca's Garden 5/18 TV-G
11:00 am	Young & the Restless 4/14 TV-14	Young & the Restless 4/15 TV-14	Young & the Restless 4/23 TV-14	Young & the Restless 4/17 TV-14	Young & the Restless 4/25 TV-14	Sports Show 5/10 EX	Cheerleading Competition 4/20 EX
11:30 am							
12:00 pm	News 4/21 EX	News 5/6 EX	News 4/30 EX	News 5/1 EX	News 5/16 EX		Golf 4/27 EX
12:30 pm	Bold & the Beautiful 4/28 TV-14	Bold & the Beautiful 4/29 TV-14	Bold & the Beautiful 4/16 TV-14	Bold & the Beautiful 5/1 TV-14	Bold & the Beautiful 4/18 TV-14		
1:00 pm	As the World Turns 4/21 TV-14	As the World Turns 4/15 TV-14	As the World Turns 4/23 TV-14	As the World Turns 4/24 TV-14	As the World Turns 5/2 TV-14	Women's Golf 5/3 EX	
1:30 pm							
2:00 pm	Gordon Elliot 4/28 TV-14	Gordon Elliot 4/29 TV-PG	Gordon Elliot 4/16 TV-G	Gordon Elliot 4/24 TV-14	Gordon Elliot 4/18 TV-G		
2:30 pm							
3:00 pm	Hard Copy 4/21 TV-PG	Hard Copy 4/29 TV-G	Hard Copy 4/30 TV-PG	Hard Copy 4/17 TV-PG	Hard Copy 4/25 TV-PG	Infomercials 4/26 NR	Entertainment Tonight 4/20 TV-14
3:30 pm	Stories of the Highway Patrol 4/28 NR	Stories of the Highway Patrol 4/29 NR	Stories of the Highway Patrol 4/23 NR	Stories of the Highway Patrol 5/1 NR	Stories of the Highway Patrol 5/2 NR		
4:00 pm	Geraldo Rivera 4/21 TV-PG	Geraldo Rivera 4/22 TV-PG	Geraldo Rivera 4/30 TV-14	Geraldo Rivera 5/1 TV-PG	Geraldo Rivera 4/18 TV-G	Beakman's World 5/10 TV-Y7	Martha Stewart Living 4/27 NR
4:30 pm						Storybreak 4/19 NR	Rebecca's Garden 5/11 TV-G
5:00 pm	News 4/28 EX	News 4/15 EX	News 4/30 EX	News 4/24 EX	News 4/18 EX	Coast Guard 5/10 TV-G	Fire Rescue 5/4 NR
5:30 pm	CBS News 4/28 EX	CBS News 4/29 EX	CBS News 4/23 EX	CBS News 5/1 EX	CBS News 5/16 EX	CBS News 4/19 EX	CBS News 4/27 EX
6:00 pm	News 4/21 EX	News 4/15 EX	News 4/16 EX	News 4/17 EX	News 4/25 EX	News 5/3 EX	News 4/20 EX
6:30 pm							
7:00 pm	Hard Copy 5/12 TV-PG	Hard Copy 5/6 TV-PG	Hard Copy 5/7 TV-PG	Hard Copy 5/1 TV-PG	Hard Copy 5/2 TV-PG	Entertainment Tonight 5/3 TV-PG	60 Minutes 4/20 EX
7:30 pm	Entertainment Tonight 4/28 NR	Entertainment Tonight 4/22 TV-PG	Entertainment Tonight 4/23 TV-PG	Entertainment Tonight 5/1 TV-PG	Entertainment Tonight 5/2 TV-PG		
8:00 pm	Cosby 5/5 TV-G	Promised Land 4/29 TV-G	The Nanny 5/7 TV-PG	Diagnosis Murder 4/24 TV-PG	Dukes of Hazard: Reunion 8-10pm TV-PG	Dr. Quinn, Medicine Woman 4/26 TV-PG	Touched by an Angel 5/4 TV-PG
8:30 pm	Murphy Brown 5/5 TV-PG		Dave's World 5/7 TV-PG				
9:00 pm	Cybill 4/14 TV-PG	Deep Family Secrets 4/15 TV-PG	Presumed Innocent 8:30-11pm 4/23 TV-PG	Diagnosis Murder 4/24 TV-PG		Early Edition 5/3 TV-PG	A Match Made In Heaven 4/27 TV-PG
9:30 pm	Ink 4/28 TV-PG				Knots Landing 9-11pm 5/9 TV-PG		
10:00 pm	Chicago Hope 4/28 TV-PG			48 Hours 4/17 EX		Walker, Texas Ranger 5/3 TV-PG	
10:30 pm							

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Composite Week Sample: 1997*

FOX

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Good Day L.A. 4/14 EX	Good Day L.A. 4/22 EX	Good Day L.A. 5/21 EX	Good Day L.A. 4/17 EX	Good Day L.A. 4/25 EX	C-Bear & Jamal TV-Y 5/3	In Touch 4/27 TV-G
7:30 am						Casper TV-Y 5/24	
8:00 am						Power Rangers TV-Y7 4/19	Fox News Sunday 5/4 EX
8:30 am						[redacted]	
9:00 am	After Breakfast 5/5 TV-G	After Breakfast 4/15 TV-G	After Breakfast 4/23 TV-G	After Breakfast 4/24 TV-G	After Breakfast 4/25 TV-G	Goosebumps TV-Y7 4/26	Mid Day Sunday EX 4/20
9:30 am						Eerie, Indiana TV-Y7 4/26	Infomercials 4/27 TV-G
10:00 am	Dating Game TV-PG 4/21	Dating Game TV-PG 4/15	Dating Game TV-PG 4/16	Dating Game TV-PG 5/1	Dating Game TV-PG 4/18	Life with Louie TV-Y 5/3	
10:30 am	Newlywed Game TV-PG 5/12	Newlywed Game TV-PG 4/15	Newlywed Game TV-PG 4/23	Newlywed Game TV-PG 5/1	Newlywed Game NR 4/18	X-Men TV-Y7 5/3	
11:00 am	I Love Lucy TV-G 4/21	I Love Lucy TV-G 5/6	I Love Lucy TV-G 4/16	I Love Lucy TV-G 5/1	I Love Lucy TV-G 4/18	Sweet Valley High TV-G 4/19	Stanley Cup Playoffs 4/20 EX
11:30 am	I Love Lucy TV-G 4/14	I Love Lucy TV-G 5/6	I Love Lucy TV-G 4/23	I Love Lucy TV-G 5/1	I Love Lucy TV-G 5/9	WMAC Masters EX 4/26	
12:00 pm	Andy Griffith TV-G 4/28	Andy Griffith TV-G 4/22	Andy Griffith TV-G 4/16	Andy Griffith TV-G 4/17	Andy Griffith TV-G 5/2	WCW Wrestling 4/19 NR	
12:30 pm	Andy Griffith TV-G 4/14	Andy Griffith TV-G 4/15	Andy Griffith TV-G 4/30	Andy Griffith TV-G 4/24	Andy Griffith TV-G 5/2		
1:00 pm	Beverly Hillbillies TV-G 4/14	Beverly Hillbillies TV-G 4/29	Beverly Hillbillies TV-G 4/23	Beverly Hillbillies TV-G 5/1	Beverly Hillbillies TV-G 4/18	The Super 4/26 TV-PG	
1:30 pm	Beverly Hillbillies TV-G 4/21	Beverly Hillbillies TV-G 4/29	Beverly Hillbillies TV-G 4/16	Beverly Hillbillies TV-G 4/24	Beverly Hillbillies TV-G 4/18		
2:00 pm	Spider-Man TV-Y 4/28	Spider-Man TV-Y 4/15	Spider-Man TV-Y 4/30	Spider-Man TV-Y 4/24	Spider-Man TV-Y 4/18		Wonder Years TV-G 3/16
2:30 pm	Batman & Robin TV-Y7 4/28	Batman & Robin TV-Y7 5/6	Batman & Robin TV-Y7 4/23	Batman & Robin TV-Y7 5/1	Batman & Robin TV-Y7 5/9		Wonder Years TV-G 5/18
3:00 pm	Bobby's World TV-Y 5/19	Bobby's World TV-Y7 4/15	Bobby's World TV-Y 4/30	Bobby's World TV-Y 4/17	Bobby's World TV-Y 5/19	Happy Days TV-G 4/26	Happy Days TV-G 5/18
3:30 pm	Eerie, Indiana TV-Y7 5/5	Spider-Man TV-Y 4/22	Spider-Man TV-Y 4/16	Spider-Man TV-Y 4/24	Life with Louie TV-Y 5/16	Happy Days TV-G 5/3	Happy Days TV-G 5/18
4:00 pm	Big BeetleBorgs TV-Y 5/5	Big BeetleBorgs TV-Y 4/22	Big BeetleBorgs TV-Y 4/16	Big BeetleBorgs TV-Y 5/1	Big BeetleBorgs TV-Y 4/18	Mr. Belvedere TV-G 4/19	I Love Lucy TV-G 4/27
4:30 pm	Power Rangers TV-Y7 4/14	Power Rangers TV-Y7 4/29	Power Rangers TV-Y7 4/30	Power Rangers TV-Y7 4/17	Power Rangers TV-Y7 5/2	Mr. Belvedere TV-G 4/26	I Love Lucy TV-G 4/20
5:00 pm	[redacted]	Hangin' with Mr TV-G Cooper 4/15	Hangin' with Mr. TV-G Cooper 4/16	Hangin' with Mr TV-G Cooper 4/24	Hangin' with Mr TV-G Cooper 5/2	I Love Lucy TV-G 4/19	I Love Lucy TV-G 5/4
5:30 pm	Married With Children NR 5/5	Married With Children TV-PG 5/6	Married With Children TV-14 4/23	Married With Children TV-PG 5/1	Married With Children TV-PG 5/2	I Love Lucy TV-G 5/10	I Love Lucy TV-G 5/4
6:00 pm	Home Improvement TV-G 4/28	Home Improvement TV-G 5/6	Home Improvement TV-G 4/30	Home Improvement TV-G 4/24	Home Improvement TV-G 4/18	I Love Lucy TV-G 5/3	Outer Limits 5/11 TV-PG
6:30 pm	Simpsons TV-PG 4/21	Simpsons TV-PG 4/22	Simpsons TV-PG 4/30	Simpsons TV-PG 5/1	Simpsons TV-PG 4/18	I Love Lucy TV-G 5/10	
7:00 pm	Home Improvement TV-G 4/14	Home Improvement TV-G 4/29	Home Improvement TV-G 4/23	Home Improvement TV-G 4/17	Home Improvement TV-G 4/18	Home Improvement TV-G 4/19	Animal Rescues 4/20 TV-PG
7:30 pm	Simpsons TV-PG 5/5	Simpsons TV-PG 4/15	Simpsons TV-PG 4/23	Simpsons TV-PG 4/24	[redacted]	Married With Children TV-14 4/19	
8:00 pm	Melrose Place 5/12 TV-14	Mrs. Doubtfire 8-10:30pm 5/6 TV-G	Beverly Hills, 90210 4/23 TV-PG	Martin TV-PG 4/17	Sliders 5/16 TV-PG	COPS TV-PG 5/10	Simpsons TV-PG 5/4
8:30 pm				Living Single TV-PG 5/8		COPS TV-PG 5/10	King of the Hill TV-PG 4/27
9:00 pm	Married . . . With Children 5/5 TV-14		Pacific Palisades 4/23 TV-14	New York Undercover 5/1 TV-14	Millenium 5/16 TV-14	America's Most Wanted 4/19 TV-PG	The X-Files 5/4 TV-14
9:30 pm							
10:00 pm	News 4/21 EX	News 4/15 EX	News 4/23 EX	News 5/1 EX	News 4/18 EX	News 4/19 EX	News 5/4 EX
10:30 pm							

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Composite Week Sample: 1997*

HBO**

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Sabrina 6-8:30am 5/5 PG	Happily Ever After 4/29 TV-Y	Dream Rider 6:30-8am 4/16 PG	Free Willy 2 6-8am 4/24 PG	Hiding Out 6:30-8:30am 4/25 PG-13	White Water 6:30-8am 4/26 PG	Sylvester 6-8am 4/27 PG
7:30 am	Hiding Out 7:30-9:30am 4/14 PG-13	The Trouble with Spies 7:30-9am 4/29 PG					
8:00 am			Meat Balls Part II 7-8:30am 5/7 PG	Only You 8-9:30am 5/8 PG	One Survivor Remembers 5/16 TV-14	Little Lulu 5/3 TV-Y	Little Lulu 5/11 TV-Y
8:30 am	The Bad News Bears 8-10am 5/12 PG		The Brady Bunch Movie 4/23 PG-13			Animated Hero Classics 5/3 TV-Y7	Animated Hero Classics 5/1 TV-Y7
9:00 am		It Takes Two 8-10am 5/13 PG		First Knight 8:30-11am 5/1 PG-13	Top Gun 9-11am 5/16 PG	Happily Ever After 5/10 TV-Y	The Bad News Bears 9-11am 5/4 PG
9:30 am		Hunt For Red October PG				Indiana Jones & the Last Crusade 4/19 PG-13	
10:00 am	One Man's War 4/21 PG-13		Sabrina 8-10:30am 5/14 PG	Star Trek 9:30-11:30am 4/17 PG	What About Your Friends 4/18 TV-Y7		
10:30 am							Days of Thunder 10:30-12:30pm 4/20 PG-13
11:00 am		Head Above Water 10-11:30am 4/15 PG-13	Odd Jobs 10:30-12pm 5/7 PG-13		Demolition Day 11-12:30pm 5/2 PG-13		
11:30 am	Circle of Friends 11:30-1:30pm 5/5 PG-13			Dr. Jekyl & Mrs. Hyde 5/8 PG-13			
12:00 pm		Bye Bye Love 10:30am-12:30pm 5/13 PG-13	House of Cards 12-2pm 4/23 PG-13		Teen Wolf II 11:30-1:30pm 5/9 PG	Kissing Miranda 12-2pm 5/3 TV-14	In the Gloaming 11:30-1pm 5/11 TV-PG
12:30 pm	Head Office 12:30-2:30pm 4/28 PG-13						
1:00 pm		Top Gun 12:30-2:30pm 5/13 PG		Indian & The Cupboard 12:30-2:30pm 5/1 PG			Legends of the North 4/27 PG
1:30 pm			Kissing Miranda 1:30-3:30pm 5/7 TV-14		Lucas 12:30-2:30pm 4/18 PG-13	50 Years of Television 1:30-3:30pm 4/26 PG	
2:00 pm	Days of Thunder 1-3pm 4/14 PG-13	Dunston Checks In 1:30-3pm 5/6 PG		The Arrival 1-3pm 5/8 PG-13			
2:30 pm			Mighty Morphin Power Rangers The Movie 4/30 PG		In the Line of Duty 2:30-4:30pm 4/25 PG	America Undercover 2-3pm 4/19 TV-14	
3:00 pm	Twister 2:30-4:30pm 4/28 PG-13	One Survivor Remembers 4/22 TV-14		Bugs Bunny & Road Runner Movie 3-4:30pm 4/24 G		America Undercover 2:30-4pm 5/10 TV-14	▨
3:30 pm							Coneheads 5/4 PG
4:00 pm	Plain Clothes 4-6pm 5/5 PG	A Fine Mess 4-5:30pm 5/13 PG		Twister 4/17 PG-13	50 Years of Television 4-6pm 5/9 PG	Making of Multiplicity 5/24 TV-PG	
4:30 pm			Lucas 4-6pm 4/23 PG-13			The Crazy Sitter 4:30-6pm 5/24 PG-13	
5:00 pm	The Brady Bunch Movie 4/14 PG-13	Clueless 4:30-6:30pm 5/6 PG-13			The Crazy Sitter 4:30-6pm 5/2 PG-13		▨
5:30 pm		Head Above Water 5-6:30pm 4/29 PG-13				Head Above Water 4/26 PG-13	Look Who's Talking 5/11 PG-13
6:00 pm			Batman Forever 4/16 PG-13	Clueless 4:30-6:30pm 5/15 PG-13	Congo 4/25 PG-13		
6:30 pm	Sabrina 5:30-8pm 5/5 PG	The Quick & The Dead 4/29 TV-14					
7:00 pm				Coneheads 6:30-8pm 5/15 PG		Sabrina 5:30-8pm 5/17 PG	
7:30 pm							Happily Ever After 5/4 TV-Y
8:00 pm	Ghost 8-10:30pm 4/21 PG-13	The Great White Hype 8-10pm 4/22 R	Grumpier Old Men 5/14 PG-13	The Big Fall 4/17 R	Diabolique 5/9 R	The Great White Hype 4/19 R	Sinbad Son of A Preacher Man 4/20 TV-G
8:30 pm							
9:00 pm	If These Walls Could Talk 5/19 R						In the Gloaming 4/20 TV-PG
9:30 pm		Waiting to Exhale 9:30-11:30pm 4/15 R		The Lost Boys 9-11pm 4/24 R			
10:00 pm			Tracey Takes On 4/30 TV-PG		■	Chris Rock 5/3 TV-MA	
10:30 pm			Larry Sanders 4/30 TV-MA				Head Above Water 10pm-12am 4/20 PG-13

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**Those ratings without a "TV" prefix are MPAA ratings

Composite Week Sample: 1997*

KTLA

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Morning News 5/5 EX	Morning News 4/15 EX	Morning News 4/23 EX	Morning News 4/17 EX	Morning News 4/25 EX	All Dogs Go to Heaven 4/26 TV-Y	Creflo A. Dollar 4/20 NR
7:30 am						Richie Rich 5/3 TV-Y	Kenneth Copeland 4/20 NR
8:00 am						Daffy Duck 4/19 TV-Y	
8:30 am						Animaniacs 4/26 TV-Y	▨
9:00 am	Sally Jesse Raphael 4/14 NR	Sally Jesse Raphael 4/29 NR	Sally Jesse Raphael 4/16 NR	Sally Jesse Raphael 5/1 NR	Sally Jesse Raphael 4/25 NR	Superman 5/3 TV-Y7	Gladiators 2000 4/20 TV-G
9:30 am						Road Rovers 4/19 TV-Y	New Captain Planet 4/27 NR
10:00 am	Little House on the Prairie 4/28 NR	Little House on the Prairie 4/22 NR	Little House on the Prairie 4/16 NR	Little House on the Prairie 4/24 NR	Little House on the Prairie 4/18 NR	Waynehead 5/3 TV-Y	News 4/27 EX
10:30 am						Pinky & the Brain 5/10 TV-Y	
11:00 am	News 4/14 EX	News 4/29 EX	News 4/30 EX	News 5/1 EX	News 5/2 EX	Animaniacs 4/19 TV-Y	Full House 4/27 NR
11:30 am	Charles in Charge 4/21 NR	Charles in Charge 4/15 NR	Charles in Charge 4/30 NR	Charles in Charge 4/24 NR	Charles in Charge 5/2 NR	Sylvester & Tweety 5/3 TV-Y	Full House 5/4 NR
12:00 pm	Hunter 4/14 NR	Brady Bunch 4/22 NR	Hunter 4/16 NR	Hunter 4/17 NR	Hunter 4/18 NR	Saved by the Bell 4/26 NR	The Jerk 4/20 R
12:30 pm		Brady Bunch 4/22 NR				California Dreams 5/3 TV-Y7	
1:00 pm	Sally Jesse Raphael 5/12 TV-PG	Sally Jesse Raphael 5/6 TV-G	Sally Jesse Raphael 4/23 TV-PG	Sally Jesse Raphael 4/17 NR	Sally Jesse Raphael 4/18 TV-PG	California Dreams 3/8 TV-G	
1:30 pm						▨	
2:00 pm	Blossom 4/21 NR	Blossom 4/22 NR	Blossom 4/30 NR	Blossom 4/24 NR	Blossom 5/2 NR	Soul Train 5/3 NR	Adventures of Sinbad 2-3pm 4/27 TV-PG
2:30 pm	Dinosaurs 4/21 NR	Dinosaurs 4/29 NR	Dinosaurs 4/30 NR	Dinosaurs 5/1 NR	Dinosaurs 5/2 NR		Desperately Seeking 2:30-4:30pm 5/18 PG-13
3:00 pm	Bugs & Daffy 4/28 TV-Y	Bugs & Daffy 4/29 TV-Y	Bugs & Daffy 4/30 TV-Y	Bugs & Daffy 5/1 TV-Y	Bugs & Daffy 5/2 TV-Y	Adventures of Sinbad 4/19 TV-PG	Hercules: Legendary Journey 4/27 TV-PG
3:30 pm	Animaniacs 4/28 TV-Y	Animaniacs 4/22 TV-Y	Animaniacs 4/30 TV-Y	Animaniacs 4/24 TV-Y	Animaniacs 5/2 TV-Y		
4:00 pm	Beverly Hills, 90210 2/7 NR	Saved by the Bell 4/15 NR	Beverly Hills, 90210 1/4 NR	Beverly Hills, 90210 1/6 NR	Beverly Hills, 90210 2/9 NR	Baseball 4-7pm 4/26 EX	Desperately Seeking (con't) NR
4:30 pm		Beverly Hills, 90210 4-5pm 5/6 NR					Thelma & Louise 4:30-7:00pm 5/18 R
5:00 pm	Saved by the Bell 4/21 NR	Saved by the Bell 5/6 NR	Saved by the Bell 4/30 NR	Saved by the Bell 4/24 NR	Saved by the Bell 4/25 NR	Xena: Warrior Princess 4/19 TV-PG	Smokey & the Bandit 4/20 PG
5:30 pm	Family Matters 4/28 NR	Family Matters 5/6 NR	▨	Family Matters 5/1 NR	Family Matters 5/2 NR		
6:00 pm	Fresh Prince 4/21 NR	Fresh Prince 5/6 NR	Fresh Prince 4/16 NR	Fresh Prince 4/24 NR	Fresh Prince 4/18 NR	National Lampoon's Animal House 4/19 R	
6:30 pm	Fresh Prince 4/28 NR	Fresh Prince 4/22 NR	Fresh Prince 4/30 NR	Fresh Prince 5/1 NR	Fresh Prince 5/2 NR		
7:00 pm	Bzzz 4/28 TV-PG	Bzzz 4/22 TV-PG	Bzzz 4/30 TV-PG	Bzzz 4/24 TV-PG	Bzzz 4/25 TV-PG		Brotherly Love 4/27 TV-G
7:30 pm	Seinfeld 4/28 TV-14	Star Wars 5/6 PG	Seinfeld 4/30 TV-PG	▨	Steel Magnolias 4/18 NR		Nick Freno 4/27 TV-G
8:00 pm	7th Heaven 4/21 TV-G		Sister, Sister 4/16 TV-G	Nut Without my Daughter 4/17 PG-13		Hercules: Legendary Journey 5/3 TV-PG	The Parent 'Hood 4/27 TV-G
8:30 pm			Smart Guy 4/23 TV-G				Steve Harvey 5/11 TV-G
9:00 pm	Buffy the Vampire Slayer 4/14 TV-PG		Jamie Fox 4/30 TV-PG			Xena: Warrior Princess 5/10 TV-PG	Unhappily Ever After 5/4 TV-PG
9:30 pm			Wayans Bros. 4/16 TV-PG				Unhappily Ever After 5/4 TV-PG
10:00 pm	News 4/21 EX	News 4/15 EX	News 4/23 EX	News 5/1 EX	News 5/16 EX	News 5/10 EX	News 5/4 EX
10:30 pm							

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Composite Week Sample: 1997*

LIFETIME

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Everyday Workout 4/28 TV-G	Everyday Workout 5/6 TV-G	Everyday Workout 4/16 TV-G	Everyday Workout 4/17 TV-G	Everyday Workout 4/18 TV-G	Infomercials 5/10 NR	Ever Increasing Faith 5/4 NR
7:30 am	Denise Austin's Workout 5/5 TV-G	Denise Austin's Workout 4/22 TV-G	Denise Austin's Workout 4/30 TV-G	Denise Austin's Workout 4/17 TV-G	Denise Austin's Workout 5/2 NR		
8:00 am	What Every Baby Knows 4/14 TV-G	What Every Baby Knows 4/29 TV-G	What Every Baby Knows 4/23 TV-G	What Every Baby Knows 4/24 TV-G	What Every Baby Knows 5/2 TV-G		Infomercials 5/11 NR
8:30 am	Kids These Days 5/5 TV-G	Kids These Days 4/29 TV-G	Kids These Days 4/23 TV-G	Kids These Days 3/6 TV-G	Kids These Days 5/9 TV-G		
9:00 am	Sisters 4/28 TV-PG	Sisters 4/22 TV-PG	Sisters 4/16 TV-PG	Sisters 4/24 TV-PG	Sisters 4/18 TV-PG	[redacted]	
9:30 am							
10:00 am	Handmade by Design 5/5 TV-G	Handmade by Design 5/13 TV-G	Handmade by Design 4/30 TV-G	Handmade by Design 5/1 TV-G	Handmade by Design 5/9 TV-G	**Infomercial 3/1** NR	What Every Baby Knows 4/20 TV-G
10:30 am	Frugal Gourmet 4/28 TV-G	Frugal Gourmet 5/13 TV-G	Frugal Gourmet 4/30 TV-G	Frugal Gourmet 5/1 TV-G	Frugal Gourmet 4/25 TV-G	[redacted]	Kids These Days 5/4 TV-G
11:00 am	Our Home 4/28 TV-G	Our Home 4/29 TV-G	Our Home 4/23 TV-G	Our Home 4/17 TV-G	Our Home 5/2 TV-G	**Our Home 4/19** TV-G	Commish 4/20 TV-PG
11:30 am	Our Home 4/14 TV-G	Our Home 4/22 TV-G	Our Home 4/23 TV-G	Our Home 5/1 TV-G	Our Home 5/2 TV-G	Our Home 4/19 TV-G	
12:00 pm	Martha Stewart Living 4/21 TV-G	Martha Stewart Living 5/6 TV-G	Martha Stewart Living 4/16 TV-G	Martha Stewart Living 4/17 TV-G	Martha Stewart Living 5/2 TV-G	Martha Stewart Living 4/19 TV-G	Jennifer 4/27 TV-PG
12:30 pm	Main Ingredient 5/5 TV-G	Main Ingredient 4/15 TV-G	Main Ingredient 4/23 TV-G	Main Ingredient 5/1 TV-G	Main Ingredient 5/2 NR	Handmade By Design 5/3 TV-G	
1:00 pm	Supermarket Sweep 4/14 TV-G	Supermarket Sweep 4/29 TV-G	SupermarketSweep 4/23 TV-G	Supermarket Sweep 5/1 TV-G	Supermarket Sweep 4/18 TV-G	SupermarketSweep 4/26 TV-G	
1:30 pm	Debt 4/21 TV-G	Debt 4/29 TV-G	Debt 4/30 TV-G	Debt 4/24 TV-G	Debt 5/2 TV-G	Debt 5/3 TV-G	
2:00 pm	[redacted]	The Conviction of Kitty Dodds 4/29 TV-PG	She Woke Up 4/23 TV-PG	Child's Cry 5/1 TV-PG	Schemes 4/18 TV-PG	The Substitute Wife 4/19 TV-PG	Empty Cradle 4/20 TV-PG
2:30 pm							
3:00 pm							
3:30 pm							
4:00 pm	Commish 4/21 TV-PG	Commish 4/22 TV-G	Commish 4/16 TV-PG	Commish 4/17 TV-PG	Commish 4/25 TV-PG	Jersey Girl 4/26 TV-PG	In the Best Interest of the Children 4/27 TV-PG
4:30 pm							
5:00 pm	Golden Girls 4/14 TV-PG	Golden Girls 4/22 TV-PG	Golden Girls 4/30 TV-PG	Golden Girls 4/17 TV-PG	Golden Girls 5/2 TV-PG		
5:30 pm	Golden Girls 4/14 TV-PG	Golden Girls 4/29 TV-PG	Golden Girls 4/30 TV-PG	Golden Girls 5/15 TV-PG	Golden Girls 5/2 TV-PG		
6:00 pm	Supermarket Sweep 4/21 TV-G	Supermarket Sweep 5/6 TV-G	Supermarket Sweep 4/16 TV-G	Supermarket Sweep 5/15 TV-G	Supermarket Sweep 4/18 TV-G	Nightmare in Daylight 4/19 TV-PG	The Haunting of Lisa 4/20 TV-PG
6:30 pm	Debt 5/5 TV-G	Debt 4/29 TV-G	Debt 4/23 TV-G	Debt 4/24 NR	Debt 5/9 NR		
7:00 pm	Intimate Portrait 4/14 TV-G	Intimate Portrait 4/22 TV-G	Intimate Portrait 4/23 TV-G	Intimate Portrait 5/15 TV-G	The Wire 4/25 TV-PG		
7:30 pm					The Wire 4/25 NR		
8:00 pm	Unsolved Mysteries 4/21 TV-PG	Unsolved Mysteries 4/22 NR	Unsolved Mysteries 4/30 TV-PG	Unsolved Mysteries 5/8 TV-PG	The Dish 5/2 TV-PG	I'll Take Manhattan 8-12am 4/26 TV-PG	Too Young To Die 5/4 TV-PG
8:30 pm					Three Blind Dates 5/2 NR		
9:00 pm	In the Best Interest of the Children 4/14 TV-PG	Captive 4/15 TV-14	Under the Piano 4/16 TV-PG	When Innocence is Lost 4/17 TV-PG	A Killer Among Friends 4/25 TV-14		
9:30 pm							
10:00 pm							[redacted]
10:30 pm							

EX = Exempt - according to the guidelines, news and sports programs do not qualify for a rating.

NR = Not Rated - these programs were unrated, but according to the guidelines, should have been rated.

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Composite Week Sample: 1997*

NBC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Today 5/5 EX	Today 4/22 EX	Today 5/14 EX	Today 4/17 EX	Today 4/25 EX	News 4/19 EX	Meet the Press 4/27 EX
7:30 am							
8:00 am						News 5/3 EX	News 5/4 EX
8:30 am							
9:00 am	Leeza 4/28 TV-PG	Leeza 4/29 TV-14	Leeza 4/23 TV-14	Leeza 5/1 TV-14	Leeza 4/18 TV-PG	Saved by the Bell New Class 5/3 TV-Y7	NBA Showtime 5/11 EX
9:30 am						NBA Showtime 5/10 EX	NBA Playoff 5/4 EX
10:00 am	Maureen O'Boyle 4/14 TV-PG	Maureen O'Boyle 4/29 TV-PG	Maureen O'Boyle 4/30 TV-PG	Maureen O'Boyle 4/24 TV-PG	Maureen O'Boyle 5/2 TV-PG	NBA Showtime 4/26 EX	
10:30 am							
11:00 am	News 4/21 EX	News 4/29 EX	News 4/30 EX	News 5/1 EX	News 5/2 EX		
11:30 am	Extra! 4/28 TV-PG	Extra! 4/29 TV-PG	Extra! 4/30 TV-PG	Extra! 5/1 TV-PG	Extra! 5/2 NR		
12:00 pm	Another World 4/21 TV-14	Another World 4/22 TV-14	Another World 4/16 TV-14	Another World 4/17 TV-14	Another World 4/25 TV-14		NBA Playoff 5/4 EX
12:30 pm						NBA Playoff 12:30-3pm 5/3 EX	
1:00 pm	Days of Our Lives 4/14 TV-14	Days of Our Lives 4/15 TV-14	Days of Our Lives 4/16 TV-14	Days of Our Lives 4/24 TV-14	Days of Our Lives 4/18 TV-14		
1:30 pm						Gymnastics 1-3pm 4/19 EX	
2:00 pm	Sunset Beach 4/14 TV-14	Sunset Beach 4/29 TV-14	Sunset Beach 4/23 TV-14	Sunset Beach 5/1 TV-14	Sunset Beach 4/18 TV-14		
2:30 pm							NBA Playoff 4/27 EX
3:00 pm	Rosie O'Donnell 4/21 TV-G	Rosie O'Donnell 4/15 TV-G	Rosie O'Donnell 4/23 TV-G	Rosie O'Donnell 4/24 TV-G	Rosie O'Donnell 4/25 TV-G	McLaughlin Group 4/19 EX	
3:30 pm						Saved by the Bell New Class 5/10 TV-Y7	
4:00 pm	News 4/28 EX	News 4/15 EX	News 4/23 EX	News 5/1 EX	News 5/2 EX	News 4/19 EX	
4:30 pm							
5:00 pm	News 4/14 EX	News 4/22 EX	News 4/16 EX	News 4/24 EX	News 4/18 EX	News 4/26 EX	News 5/11 EX
5:30 pm							NBC News 5/11 EX
6:00 pm	News 4/21 EX	News 4/29 EX	News 4/30 EX	News 4/17 EX	News 4/25 EX	NBC News 4/26 EX	Access Hollywood 5/11 TV-PG
6:30 pm	NBC News 4/21 EX	NBC News 4/29 EX	NBC News 4/30 EX	NBC News 5/1 EX	NBC News 4/18 EX		
7:00 pm	Extra! 4/14 TV-PG	Extra! 4/15 TV-PG	Extra! 4/23 TV-PG	Extra! 5/8 TV-PG	Extra! 4/25 TV-PG	Extra! 5/10 TV-PG	National Geographic 4/27 TV-G
7:30 pm	Access Hollywood 5/5 TV-PG	Access Hollywood 4/22 TV-PG	Access Hollywood 4/30 TV-PG	Access Hollywood 4/24 NR	Access Hollywood 4/25 TV-PG		
8:00 pm	Jeff Foxworthy 4/14 TV-G	Mad About You 5/6 TV-PG	News Radio 4/16 TV-PG	Friends 4/17 TV-PG	Unsolved Mysteries 5/9 TV-PG	World's Wildest Magic 4/26 TV-G	3rd Rock from the Sun 5/11 TV-PG
8:30 pm	Suddenly Susan 4/21 TV-PG	Something So Right 5/6 TV-PG	Single Guy 4/16 TV-PG	Suddenly Susan 5/8 TV-PG			3rd Rock from the Sun 5/4 TV-PG
9:00 pm	Robin Cook's Invasion 5/5 TV-14	Frasier 4/15 TV-PG	Wings 5/4 TV-PG	Seinfeld 5/1 TV-PG	Dateline NBC 5/16 EX	Murder or Memory? 4/19 TV-14	The River Wild 8:30-11pm 4/27 TV-PG
9:30 pm		Caroline in the City 5/6 TV-PG	Men Behaving Badly 4/16 TV-PG	Fired Up 5/8 TV-PG			
10:00 pm		Dateline NBC 4/15 EX	Law & Order 5/7 TV-PG	ER 4/17 TV-PG	Homicide 5/9 TV-14		
10:30 pm							

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Composite Week Sample: 1997*

NICKELODEON

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Inspector Gadget TV-Y 4/14	Inspector Gadget TV-Y 4/29	Inspector Gadget TV-Y 4/23	Inspector Gadget TV-Y 4/17	Inspector Gadget TV-Y 4/18	Arcade TV-Y 4/19	Arcade TV-Y 5/4
7:30 am	Alvin & the Chipmunks TV-Y 4/14	Alvin & the Chipmunks TV-Y 4/15	Alvin & the Chipmunks TV-Y 5/7	Alvin & the Chipmunks TV-Y 3/6	Alvin & the Chipmunks TV-Y 5/2	Rocko's Modern TV-Y Life 5/10	Family Double Dare NR 4/20
8:00 am	Looney Tunes TV-Y 5/5	Looney Tunes 4/22 TV-Y	Looney Tunes 4/16 TV-Y		Looney Tunes 4/25 TV-Y	Doug TV-Y 4/26	Muppet Babies TV-Y 5/11
8:30 am	Looney Tunes TV-Y 8-9am 4/21					Rugrats TV-Y 4/26	Tiny Toon Adventures TV-Y 5/11
9:00 am		Little Bear TV-Y 5/13	Rugrats TV-Y 4/30	Rugrats TV-Y 4/17	Rugrats TV-Y 4/18	Tiny Toon Adventures 4/19 TV-Y	Looney Tunes 5/4 TV-Y
9:30 am		Richard Scarry TV-Y 4/22	Richard Scarry TV-Y 4/30	Richard Scarry TV-Y 4/24	Richard Scarry TV-Y 4/25		
10:00 am	Rupert TV-Y 4/28	Rupert TV-Y 4/29	Rupert TV-Y 4/23	Rupert TV-Y 5/1	Rupert TV-Y 5/2	Muppet Babies TV-Y 4/26	Rugrats TV-Y 4/20
10:30 am	Muppet Babies TV-Y 4/28	Muppet Babies TV-Y 4/29	Muppet Babies TV-Y 4/23	Muppet Babies TV-Y 5/1	Muppet Babies TV-Y 5/2	Muppet Babies TV-Y 4/26	Angry Beavers TV-Y 4/27
11:00 am	Allegra's Window TV-Y 5/5	Allegra's Window TV-Y 4/29	Allegra's Window TV-Y 4/23	Allegra's Window TV-Y 4/17	Allegra's Window TV-Y 4/18	Alvin & the TV-Y hipmunks 4/19	Hey Arnold! TV-Y 4/27
11:30 am	Gullah Gullah TV-Y Island 4/14	Gullah Gullah NR Island 3/4	Gullah Gullah TV-Y Island 4/16	Gullah Gullah TV-Y Island 4/24	Gullah Gullah TV-Y Island 4/18	Ren & Stimpy TV-Y7 4/26	Aaahh!! Real TV-Y Monsters 5/4
12:00 pm	Little Bear TV-Y 4/21	Little Bear TV-Y 4/15	Little Bear TV-Y 4/30	Little Bear TV-Y 4/17	Little Bear TV-Y 4/25	Salute Your Shorts TV-Y 5/3	Adventures of Pete TV-Y & Pete 5/11
12:30 pm	Blue's Clues TV-Y 4/21	Blue's Clues TV-Y 4/22	Blue's Clues TV-Y 4/30	Blue's Clues TV-Y 5/1	Blue's Clues TV-Y 5/2	Adventures of Pete TV-Y & Pete 5/3	All That TV-Y 4/27
1:00 pm	Richard Scarry TV-Y 4/21	Richard Scarry TV-Y 4/29	Richard Scarry TV-Y 4/30	Richard Scarry TV-Y 5/1	Richard Scarry TV-Y 5/2	Looney Tunes 4/19 TV-Y	My Brother & Me TV-Y 5/11
1:30 pm	Papa Beaver Stories TV-Y 4/28	Papa Beaver Stories TV-Y 4/29	Papa Beaver Stories TV-Y 4/16	Papa Beaver Stories TV-Y 4/24	Papa Beaver Stories TV-Y 4/25		Space Chase TV-Y 4/27
2:00 pm	Looney Tunes TV-Y 4/21	Looney Tunes TV-Y 4/22	Looney Tunes TV-Y 4/23	Looney Tunes TV-Y 4/24	Looney Tunes TV-Y 5/2	What Would You TV-Y Do? 4/26	What Would You TV-Y Do? 5/4
2:30 pm	Beetlejuice TV-Y 4/21	Beetlejuice TV-Y 4/15	Beetlejuice TV-Y 4/23	Beetlejuice TV-Y 4/24	Beetlejuice TV-Y 4/25	Wild & Crazy Kids TV-Y 5/3	Wild & Crazy Kids TV-Y 4/20
3:00 pm	Tiny Toon Adventures TV-Y 4/14		Tiny Toon Adventures TV-Y 4/23	Tiny Toon Advetnures TV-Y 4/17	Tiny Toon Adventures TV-Y 4/18	Inspector Gadget TV-Y 4/26	Inspector Gadget TV-Y 4/27
3:30 pm	Muppet Babies TV-Y 4/21	Muppet Babies TV-Y 4/22	Muppet Babies TV-Y 4/16	Muppet Babies TV-Y 5/8	Muppet Babies TV-Y 4/25	Hey Dude TV-Y 5/3	Salute Your Shorts TV-Y 4/27
4:00 pm	Alvin & the Chipmunks TV-Y 4/21	Alvin & the Chipmunks TV-Y 4/15	Alvin & the Chipmunks TV-Y 4/30	Alvin & the Chipmunks TV-Y 4/17	Alvin & the Chipmunks TV-Y 5/2	Legends of the Hidden TV-Y Temple 5/3	Legends of the Hidden TV-Y Temple 5/4
4:30 pm	Inspector Gadget TV-Y 4/21	Inspector Gadget TV-Y 4/15	Inspector Gadget TV-Y 4/16	Inspector Gadget TV-Y 4/24	Inspector Gadget TV-Y 5/2	Global Guts TV-Y 4/26	Global Guts TV-Y 4/20
5:00 pm	Are You Afraid of the Dark? TV-Y7 4/28	Are You Afraid of the Dark? TV-Y7 4/29	Are You Afraid of the Dark? TV-Y7 4/23	Are You Afraid of the Dark? TV-Y7 5/1	Are You Afraid of the Dark? TV-Y7 4/18	Land of the Lost TV-Y 4/19	Land of the Lost TV-Y 4/20
5:30 pm	Rocko's Modern Life TV-Y 4/14	Rocko's Modern Life TV-Y 4/22	Rocko's Modern Life TV-Y 4/16	Rocko's Modern Life TV-Y 4/17	Rocko's Modern Life TV-Y 4/25	Ren & Stimpy TV-Y7 4/26	Space Chase TV-Y 4/27
6:00 pm	Clarissa Explains TV-Y It All 4/14	Clarissa Explains TV-Y It All 4/15	Clarissa Explains TV-Y It All 4/30	Clarissa Explains TV-Y It All 5/1	Clarissa Explains TV-Y It All 4/18	Rocko's Modern Life TV-Y 5/3	Kids Choice Awards 4/20 TV-Y
6:30 pm	Tiny Toon Adventures TV-Y 5/5	Tiny Toon Adventures TV-Y 4/29	Tiny Toon Adventures TV-Y 4/16	Tiny Toon Adventures TV-Y 4/17	Tiny Toon Adventures TV-Y 4/25	Aaahh!! Real Monsters TV-Y 4/26	
7:00 pm	Doug TV-Y 4/28	Doug TV-Y 4/22	Doug TV-Y 4/16	Doug TV-Y 4/17	Doug TV-Y 4/25	Doug TV-Y 5/3	
7:30 pm	Rugrats TV-Y7 4/14	Rugrats TV-Y 4/22	Rugrats NR 4/23	Rugrats TV-Y 4/17	Rugrats TV-Y 5/23	Rugrats TV-Y 4/26	My Brother & Me TV-Y 4/27
8:00 pm	Hey Arnold! TV-Y 4/21	World of Alex Mack TV-Y 5/13	Hey Arnold! TV-Y 4/30	World of Alex Mack TV-Y 5/1	Kablam! TV-Y 5/2	Kenan & Kel TV-Y 5/3	Dr. Seuss TV-Y 5/4
8:30 pm	Happy Days TV-G 4/21	Happy Days TV-G 4/15	Happy Days TV-G 4/16	Happy Days TV-G 4/24	Happy Days TV-G 4/25	All That TV-Y 5/3	Nick News TV-Y 4/20
9:00 pm	I Love Lucy TV-G 5/5	Rowan & Martin's TV-G Laugh-In 4/29	I Love Lucy TV-G 4/30	I Love Lucy TV-G 4/24	I Love Lucy TV-G 5/9	Mystery Files of Shelby TV-Y Woo 5/3	Happy Days TV-G 5/4
9:30 pm	Bewitched TV-G 4/14	Flip Wilson TV-G 4/29	Bewitched TV-G 4/16	Bewitched TV-G 4/24	Bewitched TV-G 5/9	Angry Beavers TV-Y 4/19	The Munsters TV-G 5/4
10:00 pm	Newhart TV-G 4/14	Newhart TV-G 4/15	Newhart TV-G 5/7	Newhart TV-G 4/24	Newhart TV-G 4/18	I Love Lucy TV-G 4/19	Odd Couple TV-G 5/11
10:30 pm	Odd Couple TV-G 5/5	Odd Couple TV-G 4/15	Odd Couple TV-G 5/7	Odd Couple TV-G 4/17	Odd Couple TV-G 4/18	Lucy-Desi Comedy TV-G Hour 4/19	

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Composite Week Sample: 1997*

TNT

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Gilligan's Island 4/14 TV-G	Gilligan's Island 4/15 TV-G	Gilligan's Island 4/23 TV-G	Gilligan's Island 4/24 TV-G	Gilligan's Island 5/9 TV-G	How the West was Won 4/26 TV-G	New Adventures of Robin Hood 5/4 TV-PG
7:30 am	Gilligan's Island 5/5 TV-G	Gilligan's Island 4/22 TV-G	Gilligan's Island 4/30 TV-G	Gilligan's Island 4/17 TV-G	Gilligan's Island 5/9 TV-G		
8:00 am	Spencer: For Hire 4/21 TV-PG	Spencer: For Hire 5/6 TV-PG	Spencer: For Hire 4/16 NR	Spencer: For Hire 4/24 TV-PG	Spencer: For Hire 4/18 TV-PG	Wild Wild West 4/26 TV-G	In the Heat of the Night 5/11 TV-PG
8:30 am							
9:00 am	Chips 4/21 TV-G	Chips 4/22 TV-G	Chips 4/23 TV-G	Chips 5/1 TV-G	Chips 4/25 TV-G	Brisco County Jr. 4/19 TV-PG	The Bingo Long Traveling Allstars 4/27 TV-PG
9:30 am							
10:00 am	Thunder in Paradise 4/14 TV-PG	Thunder in Paradise 4/22 TV-PG	Thunder in Paradise 4/16 TV-PG	Thunder in Paradise 4/24 TV-PG	Thunder in Paradise 4/18 TV-PG	The Comancheros 5/3 TV-G	
10:30 am							
11:00 am	How the West was Won 4/28 TV-G	How the West was Won 4/15 TV-G	How the West was Won 5/7 TV-G	How the West was Won 4/17 TV-G	How the West was Won 4/25 TV-G		
11:30 am							The End 11am-1:30pm 4/20 TV-14
12:00 pm	Wild Wild West 4/21 TV-G	Wild Wild West 4/29 TV-G	Wild Wild West 4/16 TV-G	Wild Wild West 5/1 TV-PG	Wild Wild West 4/18 TV-PG		
12:30 pm						Daring Dobermans 12-2pm 4/19 TV-G	
1:00 pm	The Hard Man 4/21 TV-PG	Man of the West 4/22 TV-PG	Man in the Saddle 4/23 TV-G	The Man Who Loved Cat Dancing 4/24 TV-PG	The Charge at Feather River 5/2 TV-G		Pretty in Pink 5/11 TV-PG
1:30 pm							
2:00 pm						Jonny Quest 4/26 TV-Y7	
2:30 pm						Bugs Bunny 5/3 TV-Y	
3:00 pm	In the Heat of the Night 5/5 TV-PG	In the Heat of the Night 4/15 TV-PG	In the Heat of the Night 4/23 TV-PG	In the Heat of the Night 4/17 TV-PG	In the Heat of the Night 5/2 TV-PG	Flinstones 5/3 NR	
3:30 pm						Bugs Bunny 5/3 NR	Wild Times 2-6pm 5/4 TV-PG
4:00 pm	WCW Wrestling 5/19 TV-PG	In the Heat of the Night 4/15 TV-PG	In the Heat of the Night 4/30 TV-PG	In the Heat of the Night 4/24 TV-PG	In the Heat of the Night 4/25 TV-PG	In the Heat of the Night 4/26 TV-PG	
4:30 pm							Airplane 2 3-5pm 4/20 TV-PG
5:00 pm	WCW Wrestling 5-7pm 4/14 TV-PG	Heaven is a Play Ground 4/22 TV-14	NBA Playoff 4/30 EX	The River 4/17 TV-PG	NBA Playoff 4/25 EX	NBA Playoff 5-7:30pm 4/26 EX	
5:30 pm							
6:00 pm						The Road Warrior 4/19 TV-14	Rain Man 5/11 TV-PG
6:30 pm	NBA Playoff 5-7:30pm 5/12 EX						
7:00 pm							
7:30 pm	NBA Playoff 7:30-10pm 4/28 EX	NBA Playoff 4/29 EX	NBA Playoff 7:30-10pm 4/30 EX		NBA Playoff 7:30-10pm 5/2 EX		
8:00 pm				NBA Playoff 7:30-10pm 5/1 EX		▨	
8:30 pm	WCW Wrestling 8-10pm 4/14 TV-PG						
9:00 pm			Logan's Run 9-11:30pm 4/16 TV-PG			Hamburger Hill 5/10 TV-14	▨
9:30 pm							Alien 9:30-12:30am 6/1 TV-14
10:00 pm	Hollywood Knights 10-12am 4/21 TV-PG	Inside the NBA 5/13 EX		The Birds 9-12:30am 6/5 TV-PG	The Doberman Gang 10-12:30am 4/18 TV-G		
10:30 pm		A Stranger 10:30-2:30am 4/29 TV-14					

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Composite Week Sample: 1997*

USA

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7:00 am	Super Mario Bros. TV-Y 4/14	Super Mario Bros. TV-Y 4/22	Super Mario Bros. TV-Y 4/30	[redacted]	Street Fighters TV-Y7 5/9	Infomercial NR 4/26	Mighty Max TV-Y 5/4
7:30 am	Street Sharks TV-Y 5/12	Street Sharks TV-Y 4/22	Street Sharks TV-Y 4/30	Street Sharks TV-Y 4/24	Wing Commander Academy 5/2 TV-Y7	Infomercials 5/3 NR	Double Dragon TV-Y7 5/4
8:00 am	Mighty Max TV-Y 4/28	Mighty Max TV-Y 4/22	Mighty Max TV-Y 4/30	Mighty Max TV-Y 4/17	Mortal Kombat TV-Y 4/18		Action Man TV-Y7 5/11
8:30 am	Sonic the Hedgehog TV-Y 4/28	Sonic the Hedgehog TV-Y 5/6	Sonic the Hedgehog TV-Y 4/23	Sonic the Hedgehog TV-Y 5/1	Savage Dragon TV-Y7 5/9		Ultra Force TV-Y7 5/11
9:00 am	Murder, She Wrote 4/14 TV-G	Murder, She Wrote 4/15 TV-PG	Murder, She Wrote 4/16 TV-G	Murder, She Wrote 4/24 TV-G	Murder, She Wrote 4/25 TV-G	Infomercials 5/10 NR	Street Fighter TV-Y7 4/27
9:30 am							Mortal Kombat TV-Y7 5/18
10:00 am	Wings TV-PG 4/28	Wings TV-PG 4/22	Wings TV-PG 4/23	Wings TV-PG 4/24	Wings TV-PG 5/9	WWF Wrestling 4/26 TV-PG	Savage Dragon TV-Y7 4/20
10:30 am	Wings TV-PG 4/28	Wings TV-PG 5/6	Wings TV-PG 4/23	Wings TV-PG 5/1	Wings TV-PG 5/9		Wing Commander Academy 5/11 TV-Y7
11:00 am	House Party 4/14 TV-PG	Praying Mantis 4/22 TV-PG	Black Ice 4/23 NR	Dying to Remember 4/17 TV-PG	Tin Men 11am-1:30pm 4/18 TV-PG	Pacific Blue 5/3 TV-PG	WWF Wrestling 4/27 TV-PG
11:30 am							
12:00 pm						The Stoned Age 5/3 TV-14	The Fly 2 4/20 TV-14
12:30 pm							
1:00 pm	USA Live TV-PG 5/5	USA Live 4/29 TV-PG	USA Live TV-PG 4/16	USA Live TV-PG 5/1	USA Live TV-PG 5/2		
1:30 pm	USA Live 5/5 TV-PG		USA Live 4/30 TV-PG	[redacted]	USA Live 5/2 TV-PG		
2:00 pm		[redacted]				Death Benefit 4/19 TV-PG	Psycho 5/4 TV-14
2:30 pm	USA Live 5/19 TV-PG		[redacted]	USA Live 5/1 TV-PG	USA Live 5/16 TV-PG		
3:00 pm		USA Live 4/29 TV-PG	USA Live 5/7 TV-PG				
3:30 pm							
4:00 pm	MacGyver 4/21 TV-PG	MacGyver 4/22 TV-PG	MacGyver 4/16 TV-PG	MacGyver 4/17 TV-PG	Golf 4-6pm 5/16 EX	Risky Business 4/19 TV-PG	Working Girl 3-5:30pm 4/27 TV-PG
4:30 pm							
5:00 pm	Wings TV-PG 4/21	Wings TV-PG 5/6	Wings TV-PG 4/30	Wings TV-PG 5/1	Wings TV-PG 5/9		Trilogy of Terror 2 4-6pm 4/20 TV-14
5:30 pm	Wings TV-PG 5/5	Wings TV-PG 4/15	Wings TV-PG 4/30	Wings TV-PG 5/1	Wings TV-PG 5/9		
6:00 pm	Renegade 4/21 TV-PG	Renegade 4/29 TV-PG	Renegade 4/23 TV-PG	Renegade 4/17 TV-PG	Renegade 4/18 TV-PG	Turner & Hooch 5/10 TV-PG	
6:30 pm							
7:00 pm	Highlander 4/14 TV-PG	Highlander 4/15 TV-PG	Highlander 4/16 TV-PG	Highlander 4/24 TV-PG	Highlander 4/25 TV-PG		Jennifer 8 5:30-8pm 4/27 TV-14
7:30 pm							
8:00 pm	WWF Wrestling 4/21 TV-PG	Murder, She Wrote 4/15 TV-G	Murder, She Wrote 3/5 TV-G	Murder, She Wrote 4/17 TV-G	Turner & Hooch 8-10pm 5/9 TV-PG	Halloween 4/26 TV-14	Pacific Blue 4/20 TV-PG
8:30 pm							
9:00 pm		Boxing 5/13 EX	Not in This Town 4/16 TV-PG	Jennifer 8 9-11:30pm 4/24 TV-14	Witness 8-11pm 5/16 TV-PG		Silk Stalkings 5/4 TV-14
9:30 pm							
10:00 pm	La Femme Nikita 4/14 TV-14				La Femme Nikita 5/9 TV-14	Not in This Town 10-12am 4/19 TV-PG	Big Easy 5/4 TV-PG
10:30 pm							

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Appendix B:
Composite Week Sample: 1998

Composite Week Sample: 1998

ABC

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	101 Dalmations 1/17 TV-Y	News 1/25 EX	Good Morning America 1/12 EX	Good Morning America 1/20 EX	Good Morning America 1/14 EX	Good Morning America 1/15 EX	Good Morning America 2/20 EX
7:30 am	One Saturday Morning 1/10 TV-Y						
8:00 am		Good Morning America 1/18 EX					
8:30 am							
9:00 am		News 1/11 EX	Regis & Kathie Lee 1/19 TV-G	Regis & Kathie Lee 2/24 TV-G	Regis & Kathie Lee 1/28 TV-G	Regis & Kathie Lee 1/15 TV-G	Regis & Kathie Lee 1/16 TV-G
9:30 am	Bugs Bunny & Tweety 1/10 TV-Y						
10:00 am		This Week 10-11am 2/8 EX	The View 1/26 TV-PG	The View 1/20 TV-PG	The View 1/21 TV-PG	The View 2/12 TV-PG	The View 1/16 TV-PG
10:30 am	Jungle Cubs 1/31 TV-Y	Senior Golf 10:30-1pm 1/25 EX					
11:00 am	Winnie the Pooh 2/7 TV-Y		Port Charles 2/2 TV-PG L	Port Charles 2/17 TV-PG	Port Charles 1/21 TV-PG	Port Charles 2/5 TV-PG	Port Charles 1/30 TV-PG L
11:30 am	Science Court 1/24 TV-Y		News 2/9 EX	News 1/13 EX	News 1/28 EX	News 1/22 EX	News 1/16 EX
12:00 pm	Animal Adventures 1/31 TV-G	Martin Luther King Jr. 1/18 NR	All My Children 1/26 TV-PG	All My Children 1/13 TV-PG	All My Children 1/21 TV-PG L	All My Children 1/29 TV-PG	All My Children 1/23 TV-PG
12:30 pm	Auto Racing 1/24 EX						
1:00 pm		Faces of Courage 1/18 TV-G	One Life to Live 1/19 TV-PG	One Life to Live 2/3 NR	One Life to Live 2/4 TV-14	One Life to Live 2/5 TV-PG	One Life to Live 1/30 TV-PG
1:30 pm							
2:00 pm		Golf 12-3pm 2/15 EX	General Hospital 1/12 TV-PG	General Hospital 1/27 TV-PG	General Hospital 1/14 TV-PG	General Hospital 1/29 TV-PG	General Hospital 2/6 TV-PG L
2:30 pm	Senior Golf 2:30-4:30pm 1/24 EX						
3:00 pm		The Big One 1/11 TV-PG	Oprah Winfrey 1/26 TV-PG	Oprah Winfrey 1/13 TV-PG	Oprah Winfrey 2/4 TV-PG	Oprah Winfrey 1/15 TV-14	Oprah Winfrey 1/23 TV-PG
3:30 pm	Winter X-Games 1/17 EX						
4:00 pm			News 2/2 EX	News 1/27 EX	News 1/28 EX	News 1/22 EX	News 1/30 EX
4:30 pm	Figure Skating 1/17 EX			ABC News 1/27 EX			
5:00 pm		Pro Bowl 3-6pm 2/1 EX	News 2/2 EX	News 1/27 EX	News 1/21 EX	News 2/5 EX	News 1/23 EX
5:30 pm							
6:00 pm	News 2/14 EX	News 2/8 EX	News 2/16 EX	News 2/10 EX	News 2/4 EX	News 1/29 EX	News 1/23 EX
6:30 pm	ABC News 2/14 EX	Siskel & Ebert 2/8 TV-PG	ABC News 1/19 EX	ABC News 2/10 EX	ABC News 1/28 EX	ABC News 2/5 EX	ABC News 1/30 EX
7:00 pm	Jeopardy! 2/14 NR	House Guest 7-9pm 1/11 TV-G	Jeopardy! 1/12 TV-G	Jeopardy! 2/3 TV-G	Jeopardy! 1/14 TV-G	Jeopardy! 2/5 TV-G	Jeopardy! 1/16 TV-G
7:30 pm	Wheel of Fortune 1/17 TV-G		Wheel of Fortune 2/2 TV-G	Wheel of Fortune 1/13 TV-G	Wheel of Fortune 2/4 TV-G	Wheel of Fortune 2/19 TV-G	Wheel of Fortune 2/13 TV-G
8:00 pm	The Air Up There 8-10pm 2/7 TV-PG		America's Funniest Home Videos 1/12 TV-G	Home Improvement 2/17 TV-G	Spin City 2/4 TV-14 D	Prey 1/29 TV-14 V	Sabrina 1/30 TV-G
8:30 pm				Soul Man 1/13 TV-PG D	Dharma & Greg 2/11 TV-PG		Boy Meets World 3/13 TV-G
9:00 pm	Cracker 1/24 TV-14 VL	Nightmare Street 1/18 TV-PG	20/20 2/9 EX	Home Improvement 1/20 TV-G	Drew Carey 1/28 TV-PG	The Perfect Getaway 2/12 TV-PG VL	Sabrina 2/6 TV-G
9:30 pm				Grace Under Fire 2/3 TV-G	Ellen 1/14 TV-14 L		Teen Angel 1/16 TV-G
10:00 pm	News Saturday Night 2/14 EX		The Practice 2/2 TV-14 SD	NYPD Blue 1/13 TV-14	PrimeTime Live 1/28 EX		20/20 2/20 EX
10:30 pm							

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BEST COPY AVAILABLE

Composite Week Sample: 1998

CBS

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Beakman's World 1/24 TV-Y7	Key of David 1/25 NR	This Morning 1/12 EX	This Morning 1/13 EX	This Morning 2/4 EX	This Morning 1/22 EX	This Morning 1/30 EX
7:30 am	Story Break 1/31 NR	CBS Sunday Morning 1/25 EX					
8:00 am	New Ghostwriter 1/17 TV-Y7		This Morning 1/26 EX	This Morning 1/27 EX	This Morning 1/28 EX	This Morning 1/15 EX	This Morning 2/20 EX
8:30 am	Wheel of Fortune 1/31 TV-Y7						
9:00 am	College Basketball 1/24 EX	College Basketball 9-11am 1/18 EX	Guiding Light 1/19 TV-14 D	Guiding Light 1/13 TV-14 D	Guiding Light 2/11 TV-14 D	Guiding Light 1/15 TV-14 D	Guiding Light 1/16 TV-14 D
9:30 am							
10:00 am		Skiing 1/11 EX	Price Is Right 1/26 TV-G	Price Is Right 1/27 TV-G	Price Is Right 2/4 TV-G	Price Is Right 2/5 TV-G	Price Is Right 1/16 TV-G
10:30 am							
11:00 am	College Basketball 1/17 EX	Olympic Winterfest 1/11 EX	Young & the Restless 1/19 TV-14 D	Young & the Restless 1/20 TV-14 D	Young & the Restless 1/28 TV-14 D	Young & the Restless 1/22 TV-14 D	Young & the Restless 1/23 TV-14 D
11:30 am							
12:00 pm			News 2/2 EX	News 2/3 EX	News 1/14 EX	News 1/22 EX	News 1/23 EX
12:30 pm			Bold & the Beautiful 2/2 TV-14 D	Bold & the Beautiful 1/20 TV-14 D	Bold & the Beautiful 1/21 TV-14 D	Bold & the Beautiful 1/29 TV-14 D	Bold & the Beautiful 1/30 TV-14 D
1:00 pm	College Basketball 1/10 EX		As the World Turns 1/12 TV-14 D	As the World Turns 1/13 TV-14 D	As the World Turns 2/11 TV-14 D	As the World Turns 1/15 TV-14 D	As the World Turns 1/16 TV-14 D
1:30 pm							
2:00 pm			Martha Stewart Living 1/26 TV-G	Martha Stewart Living 2/3 TV-G	Martha Stewart Living 1/14 TV-G	Martha Stewart Living 1/29 TV-G	Martha Stewart Living 1/30 TV-G
2:30 pm			Gayle King 1/19 TV-G	Gayle King 1/13 TV-G	Gayle King 1/14 TV-G	Gayle King 2/5 TV-G	Gayle King 1/23 TV-G
3:00 pm	Martha Stewart Living 2/7 TV-G	Sports Central 1/18 EX	Geraldo Rivera 1/12 TV-PG D	Geraldo Rivera 1/20 TV-PG V	Geraldo Rivera 1/14 TV-14 D	Geraldo Rivera 1/22 TV-PG D	Geraldo Rivera 1/23 TV-G D
3:30 pm	Rebecca's Garden 1/31 TV-G						
4:00 pm	Entertainment Tonight 2/7 TV-PG	Face the Nation 2/1 EX	Inside Edition 1/26 NR	Inside Edition 1/27 NR	Inside Edition 2/4 NR	Inside Edition 3/5 NR	Inside Edition 1/30 NR
4:30 pm		Hard Copy 2/1 TV-PG	American Journal 2/2 NR	American Journal 1/27 NR	American Journal 1/14 NR	American Journal 2/5 NR	American Journal 3/6 NR
5:00 pm	Inside Edition Weekend 1/24 NR	High School Sports Show 1/18 EX	News 2/2 EX	News 2/3 EX	News 1/21 EX	News 1/29 EX	News 2/6 EX
5:30 pm	CBS News 1/17 EX	CBS News 2/1 EX	CBS News 1/19 EX	CBS News 2/3 EX	CBS News 2/4 EX	CBS News 2/12 EX	CBS News 1/16 EX
6:00 pm	News 1/31 EX	News 1/25 EX	News 2/9 EX	News 2/3 EX	News 1/28 EX	News 2/5 EX	News 2/6 EX
6:30 pm							
7:00 pm	Pensacola, Wings of Gold 2/7 TV-PG V	60 Minutes 2/1 EX	Entertainment Tonight 2/2 TV-PG	Entertainment Tonight 1/20 TV-PG	Entertainment Tonight 1/21 TV-PG	Entertainment Tonight 1/29 TV-PG	Entertainment Tonight 1/30 TV-PG
7:30 pm			Hard Copy 2/2 NR	Hard Copy 3/3 NR	Hard Copy 1/21 TV-PG	Hard Copy 2/26 NR	Hard Copy 3/6 TV-PG
8:00 pm	Magnificent Seven 1/24 TV-PG V	Touched by an Angel 1/11 TV-PG V	Cosby 1/19 TV-G	JAG 2/24 TV-PG V	The Nanny 3/11 TV-PG	Promised Land 2/5 TV-G	Kids Say the Darndest Things 1/23 TV-G
8:30 pm			Everybody Loves Raymond 1/19 TV-PG L		Cybill 3/4 TV-PG L		Gregory Hines 1/23 TV-PG L
9:00 pm	Magnificent Seven 2/28 TV-PG L	Best Friends For Life 1/18 TV-PG	George & Leo 1/12 TV-G	Public Eye with Bryant Gumbel 3/17 EX	Public Eye with Bryant Gumbel 1/28 EX	Diagnosis Murder 3/5 TV-PG	Family Matters 1/30 TV-G
9:30 pm			Style & Substance 1/12 TV-PG				Step by Step 1/23 TV-PG D
10:00 pm	Walker, Texas Ranger 1/31 TV-14 V		Brooklyn South 1/19 TV-14 VL	48 Hours 3/17 EX	Chicago Hope 2/4 TV-PG L	48 Hours 1/15 EX	Nash Bridges 1/30 TV-14 VL
10:30 pm							

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Composite Week Sample: 1998

FOX

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Mowgli: The New Jungle Book 2/7 TV-Y	In Touch 6:30-7:30am TV-G 2/1	Good Day L.A. 1/12 EX	Good Day L.A. 1/27 EX	Good Day L.A. 2/18 EX	Good Day L.A. 1/15 EX	Good Day L.A. 1/16 EX
7:30 am	Life with Louie TV-Y 1/24	NFL Films Presents TV-G 1/25					
8:00 am	Ninja Turtles TV-Y7 1/10 FV	Fox News Sunday 1/25 EX					
8:30 am	Ultimate Goosebumps TV-Y7 1/10						
9:00 am	Ultimate Goosebumps TV-Y7 1/31	Mid-Day Sunday EX 2/1	Grace Under Fire TV-PG 1/12	Grace Under Fire TV-PG 1/13	Grace Under Fire TV-PG 1/14	Grace Under Fire TV-PG 1/22	Grace Under Fire TV-PG 1/16
9:30 am	Space Goofs TV-Y 2/7	NFL Playoff 1/11 EX	Grace Under Fire TV-PG 1/12	Grace Under Fire TV-PG 1/13	Grace Under Fire TV-PG 1/21	Grace Under Fire TV-PG 1/22	Grace Under Fire TV-PG 1/30
10:00 am	Life with Louie TV-Y 1/24		Andy Griffith TV-G 1/26	Andy Griffith TV-G 1/13	Andy Griffith TV-G 1/21	Andy Griffith TV-G 1/29	Andy Griffith TV-G 1/30
10:30 am	X-Men TV-Y7 1/24 FV		Andy Griffith TV-G 2/2	Andy Griffith TV-G 2/17	Andy Griffith TV-G 1/28	Andy Griffith TV-G 2/5	Andy Griffith TV-G 2/20
11:00 am	Student Bodies TV-G 1/31		I Love Lucy TV-G 1/26	I Love Lucy TV-G 1/13	I Love Lucy TV-G 2/11	I Love Lucy TV-G 1/15	I Love Lucy TV-G 2/13
11:30 am	WMAC Masters EX 1/10		I Love Lucy TV-G 2/9	I Love Lucy TV-G 1/20	I Love Lucy TV-G 1/14	I Love Lucy TV-G 1/29	I Love Lucy TV-G 1/30
12:00 pm	NHL Hockey 12-3pm 1/24 EX		Beverly Hillbillies TV-G 1/26	Beverly Hillbillies TV-G 1/13	Beverly Hillbillies TV-G 1/14	Beverly Hillbillies TV-G 1/22	Beverly Hillbillies TV-G 2/20
12:30 pm			Beverly Hillbillies TV-G 2/2	Beverly Hillbillies TV-G 1/27	Beverly Hillbillies TV-G 1/14	Beverly Hillbillies TV-G 2/5	Beverly Hillbillies TV-G 1/16
1:00 pm	Police Academy 1/17 TV-PG	NHL All-Star Game 1/18 EX	Gilligan's Island TV-G 1/26	Gilligan's Island TV-G 2/3	Gilligan's Island TV-G 1/28	Gilligan's Island TV-G 1/29	Gilligan's Island TV-G 1/23
1:30 pm			Gilligan's Island TV-G 2/2	Gilligan's Island TV-G 2/3	Gilligan's Island TV-G 2/4	Gilligan's Island TV-G 2/5	Gilligan's Island TV-G 1/23
2:00 pm	The Cincinnati Kid 1/17 TV-14		Bobby's World TV-Y 1/19	Bobby's World TV-Y 1/20	Bobby's World TV-Y 1/14	Bobby's World TV-Y 2/12	C-Bear & Jamaal TV-Y 1/30
2:30 pm			Casper TV-Y 1/26	Casper TV-Y 2/3	Bobby's World TV-Y 2/11	Bobby's World TV-Y 2/12	Casper TV-Y 3/6
3:00 pm			BeetleBorgs Metallix TV-Y 2/9	BeetleBorgs Metallix TV-Y 2/10	Spider-Man TV-Y 1/28	Spider-Man TV-Y 1/29	Spider-Man TV-Y 1/23
3:30 pm			BeetleBorgs Metallix TV-Y 1/19	BeetleBorgs Metallix TV-Y 1/20	Spider-Man TV-Y 2/11	BeetleBorgs Metallix TV-Y 1/29	Sam & Max TV-Y 2/6
4:00 pm	Hangin' with Mr. Cooper TV-G 1/31	Hangin' With Mr. Cooper 2/1 TV-G	Power Rangers Turbo TV-Y7 1/12 FV	Power Rangers Turbo TV-Y7 1/20 FV	Power Rangers Turbo TV-Y7 1/28 FV	Power Rangers Turbo TV-Y7 1/15 FV	Power Rangers Turbo TV-Y7 1/30 FV
4:30 pm	Hangin' with Mr.Cooper TV-G 1/10	I Love Lucy TV-G 1/25	Life with Louie TV-Y 1/19	Life with Louie TV-Y 2/3	Life with Louie TV-Y 1/28	Life with Louie TV-Y 1/22	Ninja Turtles TV-Y7 2/13
5:00 pm	I Love Lucy TV-G 1/31	I Love Lucy TV-G 2/1	Boy Meets World NR 1/19	Boy Meets World NR 2/17	Boy Meets World NR 1/21	Boy Meets World NR 2/5	Boy Meets World NR 2/6
5:30 pm	I Love Lucy TV-G 1/24	I Love Lucy TV-G 2/8	Living Single TV-PG 2/2	Living Single TV-PG 2/17	Living Single TV-PG 1/28	Living Single TV-PG 2/12	Living Single TV-PG 2/13
6:00 pm	Outer Limit 1/31 TV-PG	Outer Limits 2/1 TV-PG	Home Improvement TV-G 1/19	Home Improvement TV-G 1/20	Home Improvement TV-G 2/4	Home Improvement TV-G 2/19	Home Improvement TV-G 1/23
6:30 pm			Simpsons TV-PG 1/19 D	Simpsons TV-PG 1/20 D	Simpsons TV-PG 1/14 D	Simpsons TV-PG 2/19 D	Simpsons TV-PG 1/30 D
7:00 pm	The X-Files 1/10 TV-PG V	World's Funniest 2/8 TV-PG	Home Improvement TV-G 1/26	Home Improvement TV-G 1/13	Home Improvement TV-G 1/21	Home Improvement TV-G 1/22	Home Improvement TV-G 2/6
7:30 pm			Simpsons TV-PG 2/9 D	Simpsons TV-PG 2/3 D	Simpsons TV-PG 1/21 D	Simpsons TV-PG 1/22 D	Simpsons TV-PG 1/23 D
8:00 pm	COPS TV-PG 1/24 VL	Simpsons TV-PG 1/11	Melrose Place 2/2 TV-14 VSD	To Wong Fu, Thanks for Everything 1/13 TV-14 D	Beverly Hills, 90210 2/11 TV-PG SD	Busted on the Job TV-14 8-9pm 3/19	Beyond Belief: Fact or Fiction 1/23 TV-PG
8:30 pm	COPS TV-14 1/17 LD	King of the Hill TV-PG 1/11				Ask Harriet TV-PG 1/15	
9:00 pm	America's Most Wanted 2/28 TV-PG V	The X-Files 3/15 TV-PG V	Ally McBeal 2/2 TV-PG D		Party of Five 2/11 TV-PG	New York Undercover 2/12 TV-14 VL	Millennium 3/6 TV-14 V
9:30 pm							
10:00 pm	Local News 2/14 EX	Local News 2/15 EX	Local News 2/16 EX	Local News 2/17 EX	Local News 2/18 EX	Local News 2/19 EX	Local News 3/6 EX
10:30 pm							

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Composite Week Sample: 1998

HBO

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Little Lulu 1/17 TV-Y	Happily Ever After 1/25 TV-Y	Shakespeare The Animated Tale 1/19 TV-Y7	Little Lulu 2/10 TV-Y	Happily Ever After 1/28 TV-Y	Testament The Bible in Animation 2/5 TV-Y7	Animated Hero Classics 1/16 TV-Y7
7:30 am	Babar 1/17 TV-Y	Babar 1/11 TV-Y	Babar 1/19 TV-Y	Babar 2/10 TV-Y	Babar 1/28 TV-Y	Babar 2/5 TV-Y	Babar 2/13 TV-Y7
8:00 am	Romeo & Juliet 8-10am 2/7 PG-13	Never Say Never Again 1/18 PG	Bon Voyage, Charlie Brown 1/12 TV-G	Dunston Checks In 2/17 PG	Once Upon a Forest 2/11 G	Doc Hollywood 1/15 PG-13	Power Rangers Movie 2/6 PG
8:30 am							
9:00 am	Mars Attacks! 1/10 PG-13						
9:30 am			Kissing Miranda 2/2 TV-14 SLD	Power Rangers Movie 9:30-11:30am 2/10 PG	Down Periscope 1/14 PG-13		
10:00 am						The Cherokee Kid 2/5 PG-13	Mission Impossible 9:30-11:30am 3/13 PG-13
10:30 am		Three Wishes 10-12pm 2/8 PG		Real Sports With Bryant Gumbel 1/20 TV-PG			
11:00 am	Inside the NFL 1/10 TV-PG				Inventors' Special 1/28 TV-Y7		
11:30 am			Little Nikita 11-1pm 2/9 PG			Space Jam 2/5 PG	The Cherokee Kid 11-12:30pm 2/13 PG-13
12:00 pm	Vegas Vacation 1/31 PG	Big Bully 11:30-1pm 1/18 PG		Fools Rush In 11-1pm 2/17 PG-13	Trouble Makers 1/14 PG		
12:30 pm		My Fellow Americans 1/11 PG-13		America Undercover 12:30-2pm 1/27 TV-14 SD			Chances Are 1/16 PG
1:00 pm			Down Periscope 12:30-2pm 1/19 PG-13			Club Paradise 12-2pm 2/12 PG-13	
1:30 pm				Vibes 1/13 PG		Real Sports With Bryant Gumbel 1/15 TV-PG	
2:00 pm	America's Dream 2/7 TV-14 SD		Police Academy 4 1:30-3pm 2/2 PG		Feds 1-2:30pm 2/11 PG-13		
2:30 pm		Mr. Mom 2-4pm 2/8 TV-PG	Bill Cosby - Himself 1/12 PG		Making Replacement Killers 2/11 TV-14	My Girl 2 1/22 PG	Spill 1/16 PG-13
3:00 pm		America Undercover 1/25 TV-14			Little Nikita 2/4 PG		
3:30 pm	Power Rangers Movie 2-4pm 2/14 PG			Other Mothers 1/13 TV-PG			
4:00 pm	Four Little Girls 4-6pm 2/28 TV-14 VSD						Carpool 3-4:30pm 2/13 PG
4:30 pm	Reflections on Ice 4:30-5:30pm 1/31 TV-G	My Girl 2 4-6pm 1/25 PG	Steal Big, Steal Little 3:30-6pm 1/26 PG-13	The Break 4:30-6:30pm 3/3 PG-13		Who's Harry Crumb 4-6pm 1/22 PG-13	Jim Hensen's Storyteller 1/23 TV-Y7 FV
5:00 pm	Chances Are 5-7pm 1/24 PG			Harriet the Spy 5-7pm 1/20 PG	Rover Dangerfield 5-6:30pm1/28 G		Twister 1/23 PG-13
5:30 pm			My Fellow Americans 1/19 PG-13				
6:00 pm		Power Rangers Movie 5:30-7:30pm 2/1 PG			Night of the Comet 1/21 PG-13	Romeo & Juliet 6-8pm 2/12 PG-13	
6:30 pm	Boxing 1/17 EX	Down Periscope 1/11 PG-13		A Very Brady Sequel 1/27 PG-13			
7:00 pm							Inside the NFL 1/30 TV-PG
7:30 pm			Jim Henson's Storyteller 1/12 TV-Y7 FV			Soul of the Game 7-9pm 2/19 PG-13	
8:00 pm		Grumpier Old Men 2/1 PG-13	Chasers 1/26 R	Rosewood 8-10:30pm 2/24 R	That Thing You Do 2/4 PG		Escape From L.A. 8-10pm 1/30 R
8:30 pm							
9:00 pm	The People vs. Larry Flynt 9-11:30pm 1/24 R					The Girl Gets Moe 1/29 R	
9:30 pm				In the Gloaming 1/13 R			The Girls Gets Moe 9:30-11:30pm 1/23 R
10:00 pm		Tracy Takes On 2/8 TV-14 LD	The Glimmer Man 10-11:30pm 2/9 R		Broken Arrow 9:30-11:30pm 2/11 R		
10:30 pm		Private Parts 10:30-12:30am 2/15 R					

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Composite Week Sample: 1998

KTLA

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Pinky & the Brain 2/7 TV-Y	Creflo A. Dollar 2/1 NR	Morning News 1/12 EX	Morning News 1/20 EX	Morning News 1/21 EX	Morning News 1/22 EX	Morning News 1/30 EX
7:30 am	Superman 1/24 TV-Y7 FV	Kenneth Copeland 2/1 NR					
8:00 am	Men in Black 1/17 TV-Y7 FV						
8:30 am	New Batman/ Superman 1/10 TV-Y7 FV	All Dogs Go To Heaven 2/8 TV-Y					
9:00 am		Beast Wars 1/25 TV-Y7	Sally Jesse Raphael 2/9 TV-G	Sally Jesse Raphael 1/13 TV-14	Sally Jesse Raphael 1/14 TV-PG	Sally Jesse Raphael 1/15 TV-PG	Sally Jesse Raphael 1/23 TV-G
9:30 am	Pinky & the Brain 2/7 TV-Y	Full House 2/8 TV-G					
10:00 am	Animaniacs 1/10 TV-Y	Saved by the Bell College 1/25 TV-Y7	Little House 1/26 TV-PG	Little House 1/27 TV-PG	Little House 1/28 TV-PG	Little House 1/29 TV-PG	Little House 1/16 TV-PG
10:30 am	Sylvester & Tweety 2/14 TV-Y	Saved by the Bell 2/1 TV-Y7					
11:00 am	Saved by the Bell 2/7 TV-Y7	Great Balls of Fire 1/11 NR	Live Show 2/9 TV-G	Live Show 2/17 TV-G	Live Show 2/11 TV-G	Live Show 1/15 TV-G	Live Show 1/16 TV-G
11:30 am	California Dreams 2/7 NR						
12:00 pm	Beverly Hills, 90210 2/14 TV-PG		Sally Jesse Raphael 1/19 TV-14	Sally Jesse Raphael 1/27 TV-PG	Sally Jesse Raphael 1/14 TV-PG	Sally Jesse Raphael 1/22 TV-PG	Sally Jesse Raphael 2/20 TV-PG
12:30 pm							
1:00 pm	Adventures of Sinbad 1/31 TV-PG	Bad Medicine 1/18 TV-14 SLD	Blossom 1/26 TV-PG SLD	Blossom 1/27 TV-PG S	Blossom 1/28 TV-PG V	Blossom 1/29 TV-PG S	Blossom 2/13 TV-G
1:30 pm			Brady Bunch 2/9 TV-G	Brady Bunch 2/17 TV-G	Brady Bunch 2/4 TV-G	Brady Bunch 2/5 TV-G	Brady Bunch 2/13 TV-G
2:00 pm	Soul Train 1/10 TV-G		Bugs 'n' Daffy 2/2 TV-Y	Bugs 'n' Daffy 2/17 TV-Y	Bugs 'n' Daffy 2/4 TV-Y	Bugs 'n' Daffy 2/12 TV-Y	Channel Umptee-3 2/13 TV-Y
2:30 pm			New Captain Planet 2/2 TV-Y	New Captain Planet 2/10 TV-Y	New Captain Planet 2/4 TV-Y	New Captain Planet 1/22 TV-Y	New Captain Planet 1/16 TV-Y
3:00 pm	Hercules: Legendary Journey 1/24 TV-PG V	Nightman 1/18 TV-PG	Bugs 'n' Daffy 2/9 TV-Y	Bugs 'n' Daffy 1/27 TV-Y	Bugs 'n' Daffy 1/28 TV-Y	Bugs 'n' Daffy 1/15 TV-Y	Animaniacs 2/6 TV-Y
3:30 pm			Animaniacs 2/16 TV-Y	Animaniacs 2/17 TV-Y	Animaniacs 2/4 TV-Y	Animaniacs 2/5 TV-Y	Pinky & the Brain 2/13 TV-Y
4:00 pm	Xena: Warrior Princess 1/24 TV-PG V	The Gambler Returns 4-6pm 1/25 TV-PG	Pinky & the Brain 1/19 TV-Y	Pinky & the Brain 2/10 TV-Y	Pinky & the Brain 1/14 TV-Y	Pinky & the Brain 2/12 TV-Y	New Batman/ Superman 2/6 TV-Y7 FV
4:30 pm			New Batman/ Superman 2/2 TV-Y7 FV	New Batman/ Superman 2/13 TV-Y7 FV	New Batman/ Superman 2/11 TV-Y7 FV	New Batman/ Superman 1/15 TV-Y7 FV	Men in Black 2/13 TV-Y7 FV
5:00 pm	Nightman 1/17 TV-PG	Super Mario Bros. 1/11 TV-PG	Beverly Hills, 90210 1/26 NR	Beverly Hills, 90210 2/10 TV-PG	Beverly Hills, 90210 1/28 TV-PG	Beverly Hills, 90210 2/5 TV-PG	Beverly Hills, 90210 1/16 TV-PG
5:30 pm							
6:00 pm	Earth: Final Conflict 1/31 TV-PG		Family Matters 1/19 TV-G	Family Matters 2/10 TV-G	Family Matters 2/4 TV-G	Family Matters 2/12 TV-G	Family Matters 1/30 TV-G
6:30 pm			Fresh Prince 1/26 TV-G	Fresh Prince 2/10 TV-G	Fresh Prince 2/4 TV-G	Fresh Prince 2/12 TV-G	Fresh Prince 2/20 TV-G
7:00 pm	Seinfeld 1/17 TV-14	Nick Freno 1/18 TV-G	Fresh Prince 2/2 NR	Fresh Prince 2/17 TV-G	Fresh Prince 1/21 TV-G	Fresh Prince 2/12 TV-G	Fresh Prince 1/30 NR
7:30 pm	Seinfeld 2/7 TV-14 D	Tom 2/8 TV-G	Seinfeld 2/16 TV-G	Seinfeld 1/20 TV-PG SD	Seinfeld 1/21 TV-PG D	Seinfeld 1/15 TV-PG D	Seinfeld 2/20 TV-PG
8:00 pm	Hercules: Legendary Journey 1/24 TV-PG V	The Parent 'Hood 2/8 TV-G	7th Heaven 1/19 TV-G	Internal Affairs 1/13 TV-MA VSL	Sister, Sister 1/28 NR	Predator 2 1/29 NR	The Puppet Master 1/23 NR
8:30 pm		Jamie Foxx 2/8 TV-PG LD			Smart Guy 2/11 NR		
9:00 pm	Xena: Warrior Princess 1/31 TV-PG V	Unhappily Ever After 2/1 TV-PG LD	Buffy the Vampire Slayer 1/12 TV-PG V		Wayans Bros. 2/11 TV-PG LD		
9:30 pm		Alright Already 2/1 TV-14 SD			Steve Harvey 2/11 TV-PG D		
10:00 pm	News 1/17 EX	News 2/1 EX	News 2/2 EX	News 1/20 EX	News 2/18 EX	News 2/5 EX	News 2/6 EX
10:30 pm							

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Composite Week Sample: 1998

LIFETIME

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Infomercials 1/24 NR	Infomercials 1/18 NR	Everyday Workout 2/2 TV-G	Everyday Workout 1/27 TV-G	Everyday Workout 2/4 TV-G	Everyday Workout 2/12 TV-G	Everyday Workout 2/13 TV-G
7:30 am			Denise Austin's Workout 2/2 TV-G	Denise Austin's Workout 2/17 TV-G	Denise Austin's Workout 1/21 TV-G	Denise Austin's Workout 1/22 TV-G	Denise Austin's Workout 2/13 TV-G
8:00 am			What Every Baby Knows 1/12 TV-G	What Every Baby Knows 1/13 TV-G	What Every Baby Knows 2/11 TV-G	What Every Baby Knows 1/29 TV-G	What Every Baby Knows 1/16 TV-G
8:30 am			Kids These Days 2/9 TV-G	Kids These Days 1/27 TV-G	Kids These Days 2/11 TV-G	Kids These Days 2/12 TV-G	Kids These Days 1/23 TV-G
9:00 am	Infomercials 1/31 NR		Sisters 1/12 TV-PG	Sisters 2/17 TV-PG D	Sisters 1/21 TV-PG	Sisters 2/5 TV-PG	Sisters 1/30 TV-PG
9:30 am							
10:00 am		What Every Baby Knows 1/25 TV-G	Our Home 10-11am 2/2 TV-G	Our Home 10-11am 2/17 TV-G	Almost Perfect 1/28 TV-PG	Almost Perfect 1/15 TV-PG LD	Our Home 2/6 TV-G
10:30 am		Kids These Days 2/1 TV-G	Hope & Gloria 1/26 TV-PG	Hope & Gloria 1/31 TV-PG	Our Home 10-11am 2/11 TV-G	Our Home 10-11am 2/26 TV-G	
11:00 am	Designing Women 2/7 TV-PG D	Golden Girls 2/1 TV-PG D	Celebrity Weddings In Style 1/19 TV-G	Thirtysomething 2/17 TV-PG	Thirtysomething 2/4 TV-PG	Thirtysomething 2/5 TV-PG L	Thirtysomething 3/6 TV-PG
11:30 am	Designing Women 1/24 TV-PG D	Golden Girls 2/8 TV-PG D					
12:00 pm	Golden Girls 1/17 TV-PG D	Calendar Girl Murders 1/11 TV-PG	Our Home 1/19 TV-G	Our Home 1/13 TV-G	Our Home 1/28 TV-G	Our Home 1/15 TV-G	Our Home 1/30 TV-G
12:30 pm	Golden Girls 1/17 TV-PG D						
1:00 pm	Next Door with Katie Brown 1/31 TV-G		Night Court 3/2 TV-PG	Commish 1/13 TV-PG	Night Court 2/4 TV-PG	Commish 1/15 TV-PG	Commish 1/23 TV-PG
1:30 pm	The Wire 2/7 TV-PG		Night Court 2/9 TV-PG		Night Court 2/11 TV-PG		
2:00 pm	One West Waikiki 1/31 TV-PG	Danielle Steele's "Family Album" 1/25 TV-PG	Obssesive Love 2/9 TV-PG	Settle the Score 1/27 TV-PG VL	Secrets 2/4 TV-PG	Judgement Day: The John List Story 1/29 TV-14 V	Babycakes 1/23 TV-PG
2:30 pm							
3:00 pm	Unsolved Mysteries 2/7 TV-PG						
3:30 pm							
4:00 pm	See Jane Run 1/17 TV-14		Designing Women 1/12 TV-PG D	Designing Women 2/10 TV-PG D	Designing Women 1/14 TV-PG D	Designing Women 1/22 TV-PG D	Designing Women 2/13 TV-PG D
4:30 pm			Designing Women 1/26 TV-PG D	Designing Women 2/10 TV-PG D	Designing Women 2/11 TV-PG D	Designing Women 1/15 TV-PG D	Designing Women 1/23 TV-PG D
5:00 pm			Golden Girls 2/2 TV-PG D	Golden Girls 2/17 TV-PG D	Golden Girls 1/28 TV-PG D	Golden Girls 1/29 TV-PG D	Golden Girls 2/6 TV-PG
5:30 pm			Golden Girls 2/16 TV-PG D	Golden Girls 2/17 TV-PG D	Golden Girls 2/18 TV-PG D	Golden Girls 2/26 TV-PG D	Golden Girls 1/16 TV-PG D
6:00 pm	Fifteen & Pregnant 1/24 TV-14	Fifteen & Pregnant 2/1 TV-14	Supermarket Sweep 1/19 TV-G	Supermarket Sweep 2/3 TV-G	Supermarket Sweep 2/18 TV-G	Supermarket Sweep 1/15 TV-G	Supermarket Sweep 1/30 TV-G
6:30 pm			Debt 1/19 TV-G	Debt 2/3 TV-G	Debt 1/14 TV-G	Debt 2/12 TV-G	Debt 1/23 TV-G
7:00 pm			Intimate Portrait 2/16 TV-G	Intimate Portrait 2/10 TV-G	Intimate Portrait 1/14 TV-G	Intimate Portrait 2/5 TV-G	Intimate Portrait 1/30 TV-G
7:30 pm							
8:00 pm	Hands of a Stranger 8-12am 1/10 TV-PG V	The Karen Carpenter Story 1/11 TV-PG	Unsolved Mysteries 1/12 TV-PG	Unsolved Mysteries 1/13 TV-PG	Unsolved Mysteries 1/28 TV-PG	Unsolved Mysteries 1/22 TV-PG	Unsolved Mysteries 2/6 TV-PG
8:30 pm							
9:00 pm			My Very Best Friend 1/26 TV-PG SL	Terror in the Night 1/20 TV-PG	Visions of Terror 1/21 TV-14	If These Walls Could Talk 1/22 TV-MA V	Call Me Anna 1/16 TV-14
9:30 pm							
10:00 pm		Intimate Portrait 2/8 TV-G					
10:30 pm							

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Composite Week Sample: 1998

NBC

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	News 1/31 EX	Meet the Press 1/18 EX	Today 1/19 EX	Today 1/27 EX	Today 1/14 EX	Today 1/22 EX	Today 1/23 EX
7:30 am							
8:00 am	Saved by the Bell 1/31 TV-Y7	News 1/25 EX					
8:30 am	City Guys 1/31 TV-Y7						
9:00 am	Saved by the Bell 2/14 TV-Y7	NBA Basketball 1/18 EX	Leeza 2/2 TV-14	Leeza 2/24 TV-14	Leeza 1/14 TV-14	Leeza 1/29 TV-14	Leeza 2/20 TV-14
9:30 am	Hang Time 1/31 TV-Y7						
10:00 am	Hang Time 1/24 TV-Y7		Extra! 2/9 TV-PG	Extra! 2/17 TV-PG	Extra! 1/21 TV-PG	Extra! 2/5 TV-PG	Extra! 2/20 TV-PG
10:30 am	Hang Time 2/7 TV-Y7		Access Hollywood 1/12 TV-PG	Access Hollywood 1/20 TV-PG	Access Hollywood 1/28 TV-PG	Access Hollywood 2/12 TV-PG	Access Hollywood 2/13 TV-PG
11:00 am	Road to the Super Bowl 1/24 EX		News 2/9 EX	News 1/13 EX	News 1/21 EX	News 1/22 EX	News 2/20 EX
11:30 am		Golf 2/8 EX		News 11-12pm 2/10 EX	News 11-12pm 2/11 EX	News 11-12pm 2/12 EX	
12:00 pm	Golf 1/17 EX		Another World 1/12 TV-14	Another World 1/13 TV-14	Another World 2/11 TV-14	Another World 1/15 TV-14	Another World 1/30 TV-14
12:30 pm							
1:00 pm			Days of Our Lives 1/26 TV-14	Days of Our Lives 1/27 TV-14	Days of Our Lives 2/4 TV-14	Days of Our Lives 2/5 TV-14	Days of Our Lives 1/16 TV-14
1:30 pm							
2:00 pm		NFL Playoff 1-4pm 1/11 EX	Sunset Beach 1/26 TV-14	Sunset Beach 1/20 TV-14	Sunset Beach 1/21 TV-14	Sunset Beach 1/29 TV-14	Sunset Beach 1/23 TV-14
2:30 pm							
3:00 pm	Figure Skating 1/10 EX		Rosie O'Donnell 1/12 TV-G	Rosie O'Donnell 1/20 TV-G	Rosie O'Donnell 2/4 TV-G	Rosie O'Donnell 1/15 TV-G	Rosie O'Donnell 1/16 TV-G
3:30 pm							
4:00 pm		News 2/1 EX	News 1/12 EX	News 1/13 EX	News 1/28 EX	News 1/15 EX	News 1/30 EX
4:30 pm	America's Dumbest Criminals 1/24 TV-G						
5:00 pm	News 1/24 EX		News 2/2 EX	News 1/20 EX	News 1/21 EX	News 2/5 EX	News 1/16 EX
5:30 pm		NBC News 2/15 EX					
6:00 pm	NBC News 1/31 EX	Access Hollywood 1/18 TV-PG	News 2/2 EX	News 2/10 EX	News 2/4 EX	News 1/29 EX	News 2/6 EX
6:30 pm	McLaughlin Group 1/10 EX		NBC News 1/26 EX	NBC News 2/10 EX	NBC News 1/21 EX	NBC News 2/12 EX	NBC News 2/13 EX
7:00 pm	Extra! 1/10 TV-PG	Dateline NBC 7-8:30pm 3/15 EX	Extra! 1/26 TV-PG	Extra! 1/13 TV-PG	Extra! 2/4 NR	Extra! 2/5 TV-PG	Extra! 1/16 TV-PG
7:30 pm			Access Hollywood 2/9 NR	Access Hollywood 2/3 TV-PG	Access Hollywood 2/11 TV-PG	Access Hollywood 2/19 TV-PG	Access Hollywood 1/30 NR
8:00 pm	TV Bloopers 1/31 TV-PG	Sleepwalkers 2/8 TV-14	Suddenly Susan 2/2 TV-PG	Mad About You 2/10 TV-14	Clueless 8-10pm 3/11 TV-PG	Friends 2/19 TV-PG	Dateline NBC 1/23 EX
8:30 pm			Fired Up 1/26 TV-PG	News Radio 3/3 TV-PG		Just Shoot Me 1/29 TV-PG	
9:00 pm	Pretender 2/7 TV-PG	The Fugitive 8:30-11pm 1/11 TV-14	Caroline in the City 1/12 TV-PG	Frasier 1/20 TV-PG	3rd Rock From the Sun 1/28 TV-PG	Seinfeld 1/15 TV-PG	Dateline NBC 3/20 EX
9:30 pm			Naked Truth 2/2 TV-PG	Just Shoot Me 2/3 TV-PG	Working 1/14 TV-PG	Veronica's Closet 2/19 TV-PG	
10:00 pm	Profiler 1/10 TV-14		Dateline NBC 2/2 EX	Dateline NBC 2/3 EX	Law & Order 1/28 TV-14	ER 2/5 TV-14	Homicide: Life on the Streets 3/13 TV-14
10:30 pm							

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Composite Week Sample: 1998

NICKELODEON

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Dr. Suess TV-Y 1/31	Inspector Gadget TV-Y 1/25	Rocko's Modern Life TV-Y 1/12	Rocko's Modern Life TV-Y 1/20	Rocko's Modern Life TV-Y 2/11	Rocko's Modern Life TV-Y 2/26	Rocko's Modern Life TV-Y 2/6
7:30 am	Inspector Gadget TV-Y 2/7	Family Double Dare TV-Y 1/25	Looney Tunes TV-Y 1/26	Looney Tunes 1/13 TV-Y	Looney Tunes 1/21 TV-Y	Looney Tunes 1/22 TV-Y	Looney Tunes TV-Y 2/13
8:00 am	Hey Arnold! Marathon TV-Y	Muppet Babies TV-Y 2/8	Charlie Brown & TV-Y Snoopy 2/16				Charlie Brown & TV-Y Snoopy 2/6
8:30 am		Tiny Toon Adventures TV-Y 1/11	Rugrats TV-Y 1/19	Rugrats TV-Y 1/20	Rugrats TV-Y 2/11	Rugrats TV-Y 1/29	Rugrats TV-Y 1/16
9:00 am		Looney Tunes 1/11 TV-Y	Little Bear TV-Y 1/26	Little Bear TV-Y 2/17	Little Bear TV-Y 1/14	Little Bear TV-Y 1/22	Little Bear TV-Y 3/6
9:30 am			Blue's Clues TV-Y 2/2	Blue's Clues TV-Y 2/10	Blue's Clues TV-Y 1/21	Blue's Clues TV-Y 1/29	Blue's Clues TV-Y 1/23
10:00 am		Rugrats TV-Y 1/25	Richard Scarry TV-Y 1/26	Richard Scarry TV-Y 2/10	Richard Scarry TV-Y 1/21	Richard Scarry TV-Y 1/15	Richard Scarry TV-Y 1/30
10:30 am	Angry Beavers TV-Y 1/10	Angry Beavers TV-Y 1/11	Muppet Babies TV-Y 2/2	Muppet Babies NR 2/17	Muppet Babies TV-Y 3/4	Muppet Babies TV-Y 1/15	Muppet Babies TV-Y 2/13
11:00 am	Hey Arnold! Marathon (con't) TV-Y	Hey Arnold TV-Y 1/25	Dr. Suess TV-Y 2/9	Dr. Suess TV-Y 1/13	Dr. Suess TV-Y 1/28	Dr. Suess TV-Y 2/5	Dr. Suess TV-Y 2/13
11:30 am		Aahh!! Real Monsters TV-Y 2/8	Gullah Gullah TV-Y Island 2/9	Gullah Gullah TV-Y Island 1/20	Gullah Gullah TV-Y Island 2/11	Gullah Gullah TV-Y Island 1/15	Gullah Gullah TV-Y Island 1/16
12:00 pm	Rocko's Modern TV-Y Life 1/10	Rocko's Modern TV-Y Life 2/1	Little Bear TV-Y 1/12	Little Bear TV-Y 1/13	Little Bear TV-Y 2/11	Little Bear TV-Y 2/12	Little Bear TV-Y 2/13
12:30 pm	Ren & Stimpy TV-Y7 1/24	KaBlam! TV-Y 2/8	Blue's Clues TV-Y 2/2	Blue's Clue TV-Y 2/10	Blue's Clues TV-Y 2/4	Blue's Clues TV-Y 2/5	Blue's Clues TV-Y 1/23
1:00 pm	Looney Tunes 1/24 TV-Y	My Brother & Me TV-Y 2/1	Allegra's Window TV-Y 1/19	Allegra's Window TV-Y 2/10	Allegra's Window TV-Y 2/11	Allegra's Window TV-Y 1/29	Allegra's Window TV-Y 1/16
1:30 pm		Space Cases TV-Y 1/18	Rupert TV-Y 1/19	Rupert TV-Y 2/10	Rupert TV-Y 2/4	Rupert TV-Y 2/12	Rupert TV-Y 1/16
2:00 pm	What Would You TV-Y Do? 1/31	What Would You TV-Y Do? 1/18	Muppet Babies TV-Y 1/12	Muppet Babies TV-Y 1/13	Muppet Babies TV-Y 1/21	Muppet Babies TV-Y 2/5	Muppet Babies TV-Y 2/13
2:30 pm	Wild & Crazy Kids TV-Y 2/7	Wild & Crazy Kids TV-Y 2/1	Looney Tunes TV-Y 1/12	Looney Tunes TV-Y 1/27	Looney Tunes TV-Y 1/14	Looney Tunes TV-Y 1/29	Looney Tunes TV-Y 1/30
3:00 pm	Inspector Gadget TV-Y 1/31	Global Guts TV-Y 2/8	Charlie Brown & TV-Y Snoopy 2/2	Charlie Brown & TV-Y Snoopy 2/10	Charlie Brown & TV-Y Snoopy 2/4	Charlie Brown & TV-Y Snoopy 2/5	Charlie Brown & TV-Y Snoopy 2/13
3:30 pm	Hey Dude TV-Y 2/7	Legends of the Hidden Temple TV-Y 1/18	Inspector Gadget TV-Y 2/9	Inspector Gadget TV-Y 1/20	Inspector Gadget TV-Y 1/28	Inspector Gadget TV-Y 2/5	Inspector Gadget TV-Y 1/30
4:00 pm	Adventures of Pete TV-Y & Pete 2/14	Salute Your Shorts TV-Y 2/1	Tiny Toon Adventures TV-Y 1/12	Tiny Toon Adventures TV-Y 1/27	Tiny Toon Adventures TV-Y 2/18	Tiny Toon Adventures TV-Y 1/22	Tiny Toon Adventures TV-Y 2/6
4:30 pm	Clarissa Explains TV-Y It All 1/10	Clarissa Explains TV-Y It All 2/8	Garfield TV-Y 2/2	Garfield TV-Y 2/3	Garfield TV-Y 2/18	Garfield TV-Y 1/22	Garfield TV-Y 1/23
5:00 pm	Wonder Years TV-G 2/7	Wonder Years TV-G 1/18	Are You Afraid of the TV-Y7 Dark? 3/2	Are You Afraid of the TV-Y7 Dark? 1/27	Are You Afraid of the TV-Y7 Dark? 1/28	Are You Afraid of the TV-Y7 Dark? 1/22	Are You Afraid of the TV-Y7 Dark? 2/20
5:30 pm	Tiny Toon Adventures TV-Y 1/31	Tiny Toon Adventures TV-Y 1/11	Rocko's Modern Life TV-Y 2/16	Rocko's Modern Life TV-Y 2/17	Rocko's Modern Life TV-Y 2/4	Aahh!! Real Monsters TV-Y 1/15	Rocko's Modern Life TV-Y 2/20
6:00 pm	Figure It Out TV-Y 1/24	Sports Theater 2/15 TV-Y	Figure It Out TV-Y 2/9	Figure It Out TV-Y 1/27	Figure It Out TV-Y 2/[illegible]1	Figure It Out TV-Y 1/15	Figure It Out TV-Y 1/30
6:30 pm	Aahh!! Real Monsters TV-Y 1/10		Tiny Toon Adventures TV-Y 2/9	Tiny Toon Adventures TV-Y 1/20	Tiny Toon Adventures TV-Y 1/14	Tiny Toon Adventures TV-Y 1/15	Tiny Toon Adventures TV-Y 1/30
7:00 pm	Doug TV-Y 1/31	My Brother & Me TV-Y 1/11	Doug TV-Y 2/2	Doug TV-Y 1/13	Doug TV-Y 1/21	Doug TV-Y 2/12	Doug TV-Y 1/23
7:30 pm	Angry Beavers TV-Y 2/7	All That TV-Y 1/18	Rugrats TV-Y 2/16	Rugrats TV-Y 2/3	Rugrats TV-Y 2/18	Rugrats TV-Y 2/19	Rugrats TV-Y 1/16
8:00 pm	Rugrats TV-Y 1/24	Mystery Files of Shelby TV-Y Woo 1/25	Hey Arnold! TV-Y 1/26	World of Alex Mack TV-Y 1/13	Hey Arnold! TV-Y 2/4	World of Alex Mack TV-Y 3/5	KaBlam! TV-Y7 2/20
8:30 pm	All That TV-Y 2/7	NIK News TV-Y 1/25	Happy Days TV-G 1/19	Happy Days TV-G 3/3	Happy Days TV-G 1/14	Happy Days TV-G 2/12	Happy Days TV-G 2/6
9:00 pm	Kenan & Kel TV-Y 1/24	Happy Days TV-G 2/1	Wonder Years TV-G 1/19	Wonder Years TV-G 2/17	Wonder Years TV-G 2/18	Wonder Years TV-G 2/19	Wonder Years TV-G 1/16
9:30 pm	Allen Strange TV-Y 2/21	Wonder Years TV-G 1/11	Wonder Years TV-G 1/26	Wonder Years TV-G 2/3	Wonder Years TV-G 2/4	Wonder Years TV-G 2/19	Wonder Years TV-G 2/20
10:00 pm	Wonder Years TV-G 1/10	Odd Couple TV-G 1/18	I Love Lucy TV-G 1/26	I Love Lucy TV-G 1/27	I Love Lucy TV-G 2/18	I Love Lucy TV-G 1/29	I Love Lucy TV-G 1/23
10:30 pm	Wonder Years TV-G 1/10	Dick Van Dyke TV-G 2/1	Mary Tyler Moore TV-G 1/12	Mary Tyler Moore TV-G 1/20	Mary Tyler Moore TV-G 1/14	Mary Tyler Moore TV-G 2/12	Mary Tyler Moore TV-G 2/6

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Composite Week Sample: 1998

PBS*

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Theodore Tugboat TV-Y 1/31	Kidsongs NR 1/18	Barney & Friends TV-Y 2/2	Barney & Friends TV-Y 1/27	Barney & Friends TV-Y 1/14	Barney & Friends TV-Y 1/29	Barney & Friends TV-G 2/6
7:30 am	Big Comfy Couch NR 1/17	Magic School Bus NR 2/1	Storytime NR 2/2	Storytime NR 2/17	Storytime NR 2/11	Storytime NR 2/5	Storytime NR 1/23
8:00 am	Barney & Friends TV-Y 2/7	Magic School Bus NR 2/1	Charlie Horse Music Pizza TV-Y 1/26	Charlie Horse Music Pizza TV-Y 1/13	Charlie Horse Music Pizza TV-Y 2/11	Charlie Horse Music Pizza TV-Y 2/19	Charlie Horse Music Pizza TV-Y 2/20
8:30 am	Puzzle Place TV-Y 1/17	Puzzle Place TV-Y 2/1	Arthur TV-Y 2/2	Arthur TV-Y 1/27	Arthur TV-Y 2/11	Arthur TV-Y7 2/5	Arthur TV-Y 2/13
9:00 am	Storytime NR 1/17	Storytime NR 1/25	Barney & Friends TV-Y 1/12	Barney & Friends NR 2/10	Barney & Friends TV-Y 1/21	Barney & Friends TV-Y 1/22	Barney & Friends TV-Y 1/23
9:30 am	HealthWeek NR 1/10	Book of Virtues NR 1/11	Puzzle Place TV-Y 1/26	Puzzle Place TV-Y 2/10	Puzzle Place TV-Y 1/21	Puzzle Place TV-Y 1/29	Puzzle Place TV-Y 2/6
10:00 am	California Heartland NR 1/24	Religion & Ethics NR 2/1	Sesame Street 2/2 TV-Y	Sesame Street 1/13 TV-Y	Sesame Street 1/28 TV-Y	Sesame Street 1/15 TV-Y	Sesame Street 1/16 TV-Y
10:30 am	Victory Garden TV-G 1/31	Power of the Past NR 10:30-12pm 1/25					
11:00 am	Cucina Amor NR 1/17	Life & Times EX 1/18	Storytime NR 2/9	Storytime NR 1/27	Storytime NR 1/28	Storytime NR 1/15	Storytime NR 2/6
11:30 am	Cooking Secrets NR of the CIA 2/7	Power of the Past NR (con't)	Wimzie's House TV-Y 1/12	Wimzie's House NR 2/17	Wimzie's House NR 3/4	Wimzie's House TV-Y 1/15	Wimzie's House NR 2/13
12:00 pm	Baking with Julia TV-G 1/17	Mystery! 1/11 TV-PG	Puzzle Place TV-Y 2/9	Puzzle Place TV-Y 2/17	Puzzle Place TV-Y 1/14	Puzzle Place TV-Y 2/5	Puzzle Place TV-Y 1/30
12:30 pm	Yan Can Cook NR 2/7		Mister Rogers TV-Y 2/9	Mister Rogers TV-Y 2/10	Mister Rogers TV-Y 1/21	Mister Rogers TV-Y 2/12	Mister Rogers TV-Y 2/13
1:00 pm	To the Contrary NR 2/7		Reading Rainbow NR 1/12	Reading Rainbow NR 3/3	Reading Rainbow NR 2/4	Reading Rainbow NR 1/29	Reading Rainbow NR 1/30
1:30 pm	John McLaughlin's One EX on One 1/24	Great Performances 1/25 TV-G	Magic School Bus NR 1/26	Magic School Bus NR 2/10	Magic School Bus NR 2/11	Magic School Bus NR 1/29	Magic School Bus NR 1/16
2:00 pm	Firing Line EX 1/31		Crossroads Cafe NR 2/2	New Explorers 1/13 NR	Crossroads Cafe NR 1/28	New Explorers 1/22 NR	New Explorers 1/23 NR
2:30 pm	Tony Brown's Journal EX 2/7	Great Performances 2-3:30pm 2/8 NR	Time to Grow NR 2/9		Time to Grow NR 1/28		
3:00 pm	Anyplace Wild NR 1/31		Arthur TV-Y 2/9	Arthur TV-Y 1/20	Arthur TV-Y 1/28	Arthur TV-Y 2/5	Arthur TV-Y 1/16
3:30 pm	Antiques Road Show 1/31 TV-G	Great Performances 2/8 NR	Wishbone TV-Y 1/19	Wishbone TV-Y 2/17	Wishbone TV-Y 2/11	Wishbone TV-Y 1/22	Wishbone TV-Y 2/20
4:00 pm			Carmen Sandiego TV-Y 1/12	Carmen Sandiego TV-Y 1/27	Carmen Sandiego TV-Y 1/21	Carmen Sandiego TV-Y 2/5	Carmen Sandiego TV-Y 2/6
4:30 pm	Home Time TV-G 1/24	Coltrane in a Cadillac 4-5:30pm 1/18 NR	Kratt's Creatures NR 1/12	Kratt's Creatures NR 2/3	Kratt's Creatures NR 1/14	Kratt's Creatures NR 1/15	Kratt's Creatures NR 2/13
5:00 pm	New Yankee Workshop TV-G 1/24		Bill Nye the Science TV-Y Guy 1/26	Bill Nye the Science TV-Y Guy 2/10	Bill Nye the Science TV-Y Guy 2/4	Bill Nye the Science TV-Y Guy 1/29	Bill Nye the Science TV-Y Guy 2/13
5:30 pm	This Old House TV-G 1/17	Eye Witness NR 2/15	Cooking with Caprial NR 2/9	Cooking with Caprial NR 2/17	Cooking with Caprial NR 2/4	Piere Franey's Cooking NR 1/15	Cooking with Caprial NR 2/13
6:00 pm	California's Gold NR 1/24	American Masters 2/8 TV-PG	Nightly Business EX Report 1/12	Nightly Business EX Report 1/20	Nightly Business EX Report 1/14	Nightly Business EX Report 1/29	Nightly Business EX Report 2/20
6:30 pm	Visiting...With Huell NR Howser 2/7		News Hour with Jim Lehrer 2/16 EX	News Hour with Jim Lehrer 1/27 EX	News Hour with Jim Lehrer 1/21 EX	News Hour with Jim Lehrer 1/22 EX	News Hour with Jim Lehrer 1/23 EX
7:00 pm	Nova 1/10 TV-G	Visiting...With Huell Howser 2/1 NR					
7:30 pm			Life & Times EX 1/19	Life & Times EX 1/13	Life & Times EX 2/4	Life & Times EX 1/22	Life & Times EX 2/6
8:00 pm	Keeping Up Appearances NR 1/31	California Missions 7:30-8:30pm 3/1 NR	Antiques Road Show 8-9pm 1/26 TV-G	Nova 1/20 NR	Science Odyssey 1/14 TV-PG	National Geographic 2/26 TV-PG	Washington Week EX 1/23
8:30 pm	As Time Goes By NR 1/24						Wall Street Week EX 1/30
9:00 pm	Invasion of the Body Snatchers 1/10 NR	Science Odyssey 8-10pm 1/11 TV-PG	Freedom on My Mind 1/19 NR	Frontline 1/20 EX		Mystery! 9-10:30pm 2/12 TV-PG	The Great War 1/16 NR
9:30 pm							
10:00 pm		Fine Cut 10-12am 2/15 NR		American Experience 9-11pm 2/17 NR	Art of Magic 9-11:30pm 2/11 TV-PG		The Great War 1/30 NR
10:30 pm	Young at Heart NR 9-11pm 2/14					Gandy Dancers NR 2/12	

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Within each program block, the age-based rating is on the left side, and the content descriptor, if the program received one, is on the right side.

*Note: Data for PBS were analyzed separately from the commercial stations.

Composite Week Sample: 1998

TNT

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Brisco Co. Jr. 1/31 TV-PG	In the Heat of the Night 2/1 TV-PG V	Lonesome Dove 2/2 TV-PG	Lonesome Dove 2/10 TV-PG	Lonesome Dove 2/4 TV-PG	Lonesome Dove 1/29 TV-PG	Lonesome Dove 2/6 TV-PG
7:30 am							
8:00 am	Twilight Zone 2/7 TV-PG	In the Heat of the Night 1/11 TV-PG V	Spencer: For Hire 2/9 TV-PG V	Spencer: For Hire 1/13 TV-PG V	Spencer: For Hire 1/14 TV-PG V	Spencer: For Hire 2/5 TV-PG V	Spencer: For Hire 2/13 TV-PG V
8:30 am	Rough Cut 1/10 TV-PG						
9:00 am	NBA Team-Up 9-10am 2/7 TV-Y7	In the Heat of the Night 1/18 TV-PG V	The Drowning Pool 1/26 TV-PG VD	Stroker Ace 1/20 TV-14	Gunfight at the O.K. Corral 1/28 TV-PG	Crazy In Love 1/15 TV-PG	The Sons of Katie Elder 2/6 TV-PG
9:30 am	Support Your Local Sherrif 1/17 TV-G						
10:00 am		The War Wagon 2/8 TV-PG					
10:30 am							
11:00 am			Shoot Out 1/26 TV-PG	Three Violent People 1/20 TV-PG		An Eye for an Eye 1/22 TV-PG	
11:30 am	Support Your Local Gunfighter 1/17 TV-G						Golf 10-1pm 1/23 EX
12:00 pm		White Men Can't Jump 11-1:30pm 1/25 TV-14 VL			The Texican 11-1pm 1/21 TV-PG V		
12:30 pm							
1:00 pm			In the Heat of the Night 1/12 TV-PG V	In the Heat of the Night 1/27 TV-PG V	In the Heat of the Night 1/14 TV-PG V	In the Heat of the Night 1/29 TV-PG V	In the Heat of the Night 1/30 TV-PG V
1:30 pm	9 to 5 12-2:30pm 2/14 TV-PG D	Lois & Clark 1/25 TV-PG					
2:00 pm	El Dorado 1/10 TV-PG		Kung Fu 2/2 TV-PG V	Kung Fu 2/24 TV-PG V	Kung Fu 1/28 TV-PG	Kung Fu 2/5 TV-PG V	Kung Fu 2/27 TV-PG V
2:30 pm		Gone with the Wind 11-4pm 2/15 TV-PG					
3:00 pm		Risky Business 1/11 TV-14 SD	Back to the Future 2:30-5pm 2/16 TV-PG L	Lois & Clark 1/27 TV-PG	Lois & Clark 2/4 TV-PG	Lois & Clark 1/29 TV-PG	Lois & Clark 2/20 TV-PG
3:30 pm							
4:00 pm			Babylon 5 1/19 TV-PG	Babylon 5 2/3 TV-PG	Babylon 5 1/28 TV-PG	Babylon 5 3/5 TV-PG	Babylon 5 1/30 TV-PG
4:30 pm							
5:00 pm	Tootsie 5-8pm 1/31 TV-14	Twins 2/1 TV-PG	WCW Wrestling 2/16 TV-14	NBA Basketball 1/13 EX	Two for Texas 1/21 TV-14 VL	The Undefeated 1/22 TV-14 VL	NBA Basketball 1/30 EX
5:30 pm							
6:00 pm							
6:30 pm							
7:00 pm					Babylon 5 2/11 TV-PG		
7:30 pm	Vinnie Awards 1/24 NR	Two for Texas 7-9pm 1/18 TV-14 VL		Inside the NBA 2/3 EX		A Man Called Horse 5-8pm 2/12 TV-PG	Inside the NBA 2/13 EX
8:00 pm			Hitman 2/2 TV-14 V	Double Impact 1/27 TV-14 V	Rough Cut 2/4 TV-PG	The Beguiled 1/15 TV-14 VS	Split Decisions 1/16 TV-14 V
8:30 pm					Shake Down 2/11 TV-14 VL		
9:00 pm		Hellfighters 7-10pm 2/8 TV-PG					
9:30 pm	Excalibur 8-11:30pm 2/14 TV-14 VS						
10:00 pm		Barcelona 10-12:30am 2/15 TV-14 D	WCW Wrestling 10-1am 2/16 TV-14				Hard Times 10-12am 1/16 TV-14 V
10:30 pm				Mr. Tibbs 10-12:30am 2/3 TV-14	9 to 5 9:30-12am 2/18 TV-PG D	Katie Elder 10-12:30am 2/12 TV-PG	

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Composite Week Sample: 1998

USA

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
7:00 am	Infomercials 1/24 NR	Ultra Force 2/1 TV-Y7 FV	Gargoyles 2/2 TV-Y7 FV	Gargoyles 1/27 TV-Y7 FV	Gargoyles 2/11 TV-Y7 FV	Gargoyles 2/5 TV-Y7 FV	Gargoyles 1/30 TV-Y7 FV
7:30 am		Double Dragon 1/18 TV-Y7 FV	Gargoyles 2/9 TV-Y7 FV	Gargoyles 2/17 TV-Y7 FV	Gargoyles 2/11 TV-Y7 FV	Gargoyles 1/29 TV-Y7 FV	Gargoyles 1/16 TV-Y7 FV
8:00 am		Wing Commander Academy 2/8 TV-Y7 FV	Webster 2/9 TV-G	Webster 2/17 TV-G	Webster 2/11 TV-G	Webster 2/5 TV-G	Webster 2/6 TV-G
8:30 am		Savage Dragon 2/1 TV-Y7 FV	Facts of Life 2/9 TV-PG	Facts of Life 1/27 TV-G	Facts of Life 2/11 TV-PG	Facts of Life 1/15 TV-PG	Facts of Life 2/13 TV-PG
9:00 am		Mortal Kombat 1/11 TV-Y7 FV	Gimme a Break! 1/12 TV-G	Gimme a Break! 1/20 TV-PG	Gimme a Break! 2/4 TV-PG	Gimme a Break! 2/19 TV-PG	Gimme a Break! 1/30 TV-PG
9:30 am		Street Fighter 1/11 TV-Y7 FV	Perfect Strangers 2/9 TV-G	Perfect Strangers 1/20 TV-PG	Perfect Strangers 2/4 TV-PG	Perfect Strangers 1/22 TV-G	Perfect Strangers 2/6 TV-G
10:00 am	WWF Live Wire 2/7 TV-PG V	Saved by the Bell: New Class 1/11 TV-G	Wings 1/19 TV-PG	Wings 1/20 TV-PG	Wings 1/21 TV-PG	Wings 1/29 TV-PG	Wings 1/23 TV-PG
10:30 am		USA High 1/11 TV-G	Wings 2/9 TV-PG D	Wings 1/20 TV-PG	Wings 2/11 TV-PG D	Wings 2/5 TV-PG	Wings 2/13 TV-PG
11:00 am	Pacific Blue 1/24 TV-PG	WWF Wrestling 1/25 TV-PG V	Major Dad 2/9 TV-G	Major Dad 1/27 TV-G	Major Dad 1/28 TV-G	Major Dad 1/15 TV-G	American Gigolo 1/23 TV-14 S
11:30 am			The Accused 1/26 TV-14 VL	Westminister Dog Show 11-2pm 2/17 NR	Major Dad 2/4 TV-G	Major Dad 2/12 TV-G	
12:00 pm	The Guardian 1/17 TV-14	Pacific Blue 2/1 TV-PG			Tails You Live, Heads You're Dead 1/14 TV-14 S	Down, Out & Dangerous 2/5 TV-14 V	
12:30 pm				Member of the Wedding 12-2pm TV-PG			
1:00 pm		Scam 12-2pm 2/8 TV-14 VD					
1:30 pm			Field of Dreams 1/12				Flesh & Bone 1/30 TV-14 L
2:00 pm	Perfect Crime 1/10 TV-PG	Red Rock West 2/8 TV-14 VS		White Palace 1/13 TV-14 S	The Paper Boy 1/21 TV-14 V	The Dream Team 2/12 TV-14 D	
2:30 pm							
3:00 pm							
3:30 pm							
4:00 pm	Weekend at Bernie's 1/10 TV-PG	Die Hard 3:30-6pm1/25 TV-14 V	Baywatch 1/26 TV-PG	Baywatch 1/20 TV-PG	Baywatch 1/28 TV-PG	Golf 1/29 EX	Baywatch 2/6 TV-PG
4:30 pm							
5:00 pm			Saved by the Bell: New Class 2/2 TV-G	Saved by the Bell: New Class 1/13 TV-G	Saved by the Bell: New Class 1/21 TV-G		Saved by the Bell: New Class 2/6 TV-G
5:30 pm			USA High 2/16 TV-G	USA High 2/10 TV-G	USA High 1/14 TV-G		USA High 2/13 TV-G
6:00 pm	Kickboxer 4 1/17 TV-14 V	The Godfather 4-8pm 1/18 TV-14 VL	Baywatch 2/16 TV-PG	Baywatch 2/3 TV-PG	Baywatch 1/28 TV-PG	Baywatch 1/22 TV-PG	Baywatch 1/16 TV-PG
6:30 pm							
7:00 pm			Highlander 2/2 TV-PG	Highlander 2/3 TV-PG V	Highlander 1/14 TV-PG	Highlander 1/22 TV-PG	Highlander 1/16 TV-PG V
7:30 pm							
8:00 pm	National Lampoon's Vacation 1/31 TV-PG	Pacific Blue 2/1 TV-PG V	Westminister Dog Show 8-11pm 2/16 NR	Walker, Texas Ranger 3/3 TV-PG V	Walker, Texas Ranger 1/28 TV-PG	Walker, Texas Ranger 3/5 TV-PG V	Walker, Texas Ranger 1/16 TV-PG
8:30 pm							
9:00 pm		Silk Stalkings 2/15 TV-14 SD	WWF Wrestling 1/19 TV-PG V	Baby Monitor: Sound of Fear 1/27 TV-14 V	The Hunted 2/4 TV-14 V	The Godfather 1/15 TV-14 LV	Necessary Roughness 1/23 TV-PG
9:30 pm							
10:00 pm	Baby Monitor: Sound of Fear 10-12am 1/31 TV-14 V	Le Femme Nikita 2/15 TV-14 VD					
10:30 pm							

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Appendix C:

Broadcast Network Prime-Time Over-Sample: 1997

Broadcast Network Prime-time Over-Sample: 1997*

ABC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00 pm	Relativity 4/14 TV-14	Home Improvement TV-G 4/15	Grace Under Fire TV-PG 4/16	High Incident 4/24 TV-14	Family Matters TV-G 4/25	Lois & Clark 8-9pm 4/19 TV-PG	Prime Time Live 4/20 EX
		Home Improvement TV-G 4/29	Grace Under Fire TV-PG 4/23		Family Matters TV-G 5/2		
	Story of Mothers & Daughters 4/21 TV-PG	Home Improvement TV-G 5/13	Grace Under Fire TV-PG 5/7	High Incident 5/1 TV-PG	Family Matters TV-PG 5/9	Lois & Clark 8-9pm 4/26 TV-PG	Turning Point 4/27 EX
8:30 pm		Soul Man TV-PG 4/15	Coach TV-PG 4/16		Boy Meets World TV-G 4/25		
	I Am Your Child 4/28 TV-PG	Soul Man TV-PG 4/29	Grace Under Fire TV-PG 4/30	High Incident 5/8 TV-14	Boy Meets World TV-G 5/2	Andre 8-10pm 5/3 TV-G	
		Roseanne TV-PG 5/13	Coach TV-G 5/7		Step by Step TV-PG 5/9		
9:00 pm	Reality Bites 4/14 TV-PG	Home Improvement TV-G 4/15	Drew Carey TV-PG 4/23	World's Deadliest 9-10pm 4/17 TV-PG	Sabrina TV-G 5/2		Tango & Cash 4/20 TV-14
		Home Improvement TV-PG 4/29	Ellen 9-10pm TV-14 4/30		Sabrina TV-G 5/9	Leaving L.A. 9-10pm 4/19 TV-PG	
		Home Improvement TV-G 5/6	Drew Carey TV-PG 5/7	The Specialist 9-11pm 4/24 TV-14	Sabrina TV-G 5/16		
9:30 pm	A Deadly Vision 4/21 TV-PG	Spin City TV-PG 4/15	Spin City TV-PG 4/23		Step by Step TV-PG 4/18	Leaving L.A. 9-10pm 4/26 TV-PG	The Shining 4/27 TV-14
		Spin City TV-14 4/29	Ellen TV-14 5/7	Murder One 9-11pm 5/29 TV-PG	Step by Step TV-PG 4/25		
		Spin City TV-14 5/6	Ellen TV-14 5/14		Step by Step TV-G 5/2		
10:00 pm	The Shining 4/28 TV-14	NYPD Blue TV-14 4/15	PrimeTime Live EX 4/16	The Turning Point 10-11pm 4/17 EX	20/20 EX 4/18	Gun TV-14 4/19	
		NYPD Blue TV-14 4/29	PrimeTime Live EX 4/23		20/20 EX 4/25	Gun TV-G 5/3	
		NYPD Blue TV-14 5/6	PrimeTime Live EX 4/30		20/20 EX 5/9	Gun TV-14 5/10	

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*This table accounts for three weeks of randomly selected programming. The content descriptors were not implemented until October 1997, therefore none of the programs included in the 1997 sample received content descriptors.

Broadcast Network Prime-time Over-Sample: 1997*

CBS

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00 pm	Cosby 5/5 TV-G Cosby 5/12 TV-G Cobsy 5/19 TV-G	Promised Land 4/29 TV-G Promised Land 5/6 TV-G	The Nanny 4/30 TV-PG The Nanny 5/7 TV-PG	Diagnosis Murder 4/17 TV-PG Diagnosis Murder 4/24 TV-PG Diagnosis Murder 5/1 TV-PG	Candid Camera Across America 8-9pm 5/2 TV-G All Star Moms 8-9pm 5/9 TV-PG Dukes of Hazard Reunion 8-10pm 4/25 TV-PG	Dr. Quinn, Medicine Woman 4/19 TV-G Dr. Quinn, Medicine Woman 4/26 TV-PG Dr. Quinn, Medicine Woman 5/3 TV-G	Touched by an Angel 4/20 TV-G Touched by an Angel 4/27 TV-G Touched by an Angel 5/4 TV-PG
8:30 pm	Murphy Brown 4/28 TV-G Murphy Brown 5/5 TV-PG Murphy Brown 5/12 TV-G		The Nanny 4/16 TV-PG Dave's World 4/30 TV-PG Dave's World 5/7 TV-PG				
9:00 pm	Cybil 4/14 TV-PG Cybil 4/21 TV-PG Cybil 4/28 TV-PG	Deep Family Secrets 9-11 pm 4/15 TV-PG Sleeping With the Devil 9-11pm 4/22 TV-PG	CBS Reports 9-11pm 4/16 EX Presumed Innocent 8:30-11pm 4/23 TV-PG	Moloney 4/17 TV-PG Diagnosis Murder 4/24 TV-PG Touched by an Angel 5/1 TV-G	Ordinary Extraordinary 9-10pm 5/2 TV-G Knots Landing 9-11pm 5/9 TV-PG	Early Edition 4/19 TV-PG Early Edition 4/26 TV-PG Early Edition 5/3 TV-PG	Rose Hill 9-11pm 4/20 TV-G A Match Made in Heaven 9-11 pm 4/27 TV-PG
9:30 pm	Ink 4/14 TV-PG Ink 4/21 TV-PG Ink 4/28 TV-PG						
10:00 pm	Chicago Hope 4/21 TV-14 Chicago Hope 4/28 TV-PG Chicago Hope 5/12 NR	Too Close To Home 9-11pm 4/29 TV-PG	The Last Don 9-11pm 5/14 TV-14	48 Hours 4/17 EX 48 Hours 4/24 EX 48 Hours 5/8 EX	Nash Bridges 4/18 TV-14 Nash Bridges 4/25 TV-14	Walker, Texas Ranger 4/19 TV-14 Walker, Texas Ranger 4/26 TV-14 Walker, Texas Ranger 5/3 TV-PG	

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Broadcast Network Prime-time Over-Sample: 1997*

FOX

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00 pm	Melrose Place 4/21 TV-14	Striking Distance 8-10pm 4/15 TV-14	Beverly Hills, 90210 4/23 TV-PG	Martin TV-PG 4/17	Sliders 5/16 TV-PG	COPS TV-PG 4/19	Simpsons TV-PG 4/27
				Martin TV-PG 4/24		COPS TV-PG 5/3	Simpsons TV-PG 5/4
	Melrose Place 4/28 TV-14		Beverly Hills, 90210 4/30 TV-PG	Living Single TV-PG 8-9pm 5/8		COPS TV-PG 5/10	Simpsons TV-PG 5/25
8:30 pm		The Mask 8-10pm 4/29 TV-PG		Living Single TV-PG 4/17		COPS TV-PG 5/3	King of the Hill TV-PG 4/27
	Melrose Place 5/12 TV-14		Beverly Hills, 90210 5/14 TV-14	Living Single TV-PG 4/24		COPS TV-PG 5/10	King of the Hill TV-PG 5/4
				Living Single TV-PG 5/8 (con't)			King of the Hill TV-PG 5/11
9:00 pm	Close Call TV-PG 4/21	Mrs. Doubtfire 8-10:30 5/6 TV-G	Pacific Palisades TV-14 4/16	New York Undercover TV-14 4/17	Millennium TV-14 5/16	America's Most Wanted TV-PG 4/19	The X-Files TV-14 4/20
	Married With Children TV-14 5/5		Pacific Palisades TV-14 4/23	New York Undercover TV-PG 4/24	Millennium TV-14 5/16	America's Most Wanted TV-PG 5/3	The X-Files TV-14 4/27
			Pacific Palisades TV-14 4/30	New York Undercover TV-14 5/1		America's Most Wanted TV-PG 5/10	The X-Files TV-14 5/4
10:00 pm	News 4/21 EX	News 4/15 EX	News 4/23 EX	News 5/1 EX	News 4/18 EX	News 4/19 EX	News 5/4 EX

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Broadcast Network Prime-time Over-Sample: 1997*

NBC

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8:00 pm	Jeff Foxworthy TV-G 4/14 Mad About You TV-PG 4/21 Jeff Foxworthy TV-G 5/5	Mad About You TV-PG 4/29 Mad About You TV-PG 5/6 Mad About You TV-PG 5/13	News Radio TV-PG 4/16 News Radio TV-PG 5/7 Ace Ventura Pet Detective TV-PG 8-10pm 4/30	Friends TV-PG 4/17 Friends TV-PG 5/1 Friends TV-PG 5/8	Unsolved Mysteries 4/25 TV-PG Unsolved Mysteries 5/9 TV-PG	World's Wildest Magic 4/26 TV-G Pretender 5/3 TV-PG	3rd Rock From the TV-PG Sun 5/4 3rd Rock From the TV-PG Sun 5/11
8:30 pm	Boston Common TV-PG 4/14 Suddenly Susan TV-PG 4/21 Boston Common TV-PG 4/28	Something So Right TV-PG 4/15 Something So Right TV-PG 4/22 Something So Right TV-PG 5/6	Single Guy TV-PG 4/16 News Radio TV-PG 5/7 Naked Truth TV-PG 5/14	Suddenly Susan TV-PG 4/24 Suddenly Susan TV-PG 5/1 Suddenly Susan TV-PG 5/8	Unsolved Mysteries 5/16 TV-PG	Pretender 5/10 TV-PG	3rd Rock From the TV-PG Sun 5/4 3rd Rock From the TV-PG Sun 5/11
9:00 pm	Nightscream 9-11 pm 4/14 TV-14	Frasier TV-PG 4/15 Frasier TV-PG 4/22 Frasier 9-10pm TV-PG 4/29	Wings TV-PG 3/12 Wings TV-PG 5/7 Wings TV-PG 5/14	Seinfeld TV-PG 4/17 Seinfeld TV-PG 5/1 Seinfeld TV-PG 5/8	Dateline NBC EX 4/25 Dateline NBC 5/9 EX	Pretender 9-10pm 4/26 TV-PG Murder or Memory? 9-11pm 4/19 TV-14	The River Wild 8:30-11pm 4/27 TV-PG
9:30 pm	The Sleepwalking Killing 9-11 pm 4/28 TV-PG	Caroline in the City TV-PG 4/15 Caroline in the City TV-PG 4/22 Caroline in the City TV-PG 5/6	Men Behaving Badly TV-PG 4/16	Fired Up TV-PG 4/17 Fired Up TV-PG 4/24 Fired Up TV-PG 5/8	Dateline NBC 5/16 EX	Interview With A Vampire 9-11pm 5/3 TV-14	Mr. Saturday Night 8:30-11 pm 5/25 TV-PG
10:00 pm	Robin Cook's Invasion 9-11 pm 5/5 TV-14	Dateline NBC EX 4/15 Dateline NBC EX 4/22 Dateline NBC EX 4/29	Law & Order TV-14 4/16 Law & Order TV-PG 4/30 Law & Order TV-PG 5/7	ER TV-PG 4/17 ER TV-PG 4/24 ER TV-14 5/1	Homicide TV-PG 4/18 Homicide TV-14 4/25 Homicide TV-14 5/9	Profiler 10-11pm 4/26 TV-14	

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Appendix D:

Broadcast Network Prime-Time Over-Sample: 1998

Broadcast Network Prime-time Over-Sample: 1998*

ABC

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:00 pm 8:30 pm	The Air Up There 8-10pm 2/7 TV-PG Caddyshack 8-10pm 2/14 TV-PG SD Casper 8-10pm 2/28 TV-G	Houseguest 7-9pm 1/11 TV-G Aladdin & the King of Thieves 7-9pm 2/8 TV-G Philadelphia Phenom 7-9pm 2/15 TV-G	America's Funniest Home Videos 1/12 TV-G America's Funniest Home Videos 2/2 TV-G America's Funniest Home Videos 2/9 TV-G	Home Improvement 2/17 TV-G Home Improvement 2/24 TV-G Home Improvement 3/10 TV-PG Soul Man 1/13 TV-PG D Soul Man 2/10 TV-PG V Soul Man 2/17 TV-G	Spin City 1/28 TV-PG Spin City 2/4 TV-14 D Spin City 2/11 TV-PG Dharma & Greg 1/28 TV-PG LD Dharma & Greg 2/4 TV-PG D Dharma & Greg 2/11 TV-PG	Prey 1/15 TV-PG V Prey 1/22 TV-PG V Prey 1/29 TV-14 V	Sabrina 1/30 TV-G Sabrina 2/13 TV-G Sabrina 3/6 TV-G Boy Meets World 1/30 TV-G Boy Meets World 3/6 TV-PG Boy Meets World 3/13 TV-G
9:00 pm 9:30 pm	Cracker 1/24 TV-14 VL Nothing Sacred 3/7 TV-PG Nothing Sacred 3/14 TV-PG L	I Know What You Did 1/11 TV-PG Nightmare Street 1/18 TV-PG	20/20 1/12 EX 20/20 1/19 EX 20/20 2/9 EX	Home Impovement 1/20 TV-G Home Improvement 2/3 TV-G Home Improvement 2/10 TV-PG Grace Under Fire 1/13 TV-PG L Grace Under Fire 2/3 TV-G Grace Under Fire 2/17 TV-PG	Drew Carey 1/14 TV-PG D Drew Carey 1/28 TV-PG Drew Carey 2/18 TV-PG D Ellen 1/14 TV-14 L Ellen 2/4 TV-PG D Ellen 2/18 TV-PG D	Target Earth 2/5 TV-14 V The Perfect Getaway 2/12 TV-PG VL	Sabrina 2/6 TV-G Sabrina 2/13 TV-G Sabrina 2/20 TV-G Teen Angel 1/16 TV-G Teen Angel 1/23 TV-G Teen Angel 1/30 TV-G
10:00 pm 10:30 pm	News Saturday Night 1/24 EX News Saturday Night 2/14 EX News Saturday Night 2/28 EX	The Taking of Pelham 123 2/1 TV-14 V	The Practice 2/2 TV-14 SD The Practice 2/9 TV-14 V The Practice 2/16 TV-14 V	NYPD Blue 1/13 TV-14 NYPD Blue 2/10 TV-14 NYPD Blue 2/17 TV-14 VL	PrimeTime Live 1/21 EX PrimeTime Live 1/28 EX PrimeTime Live 2/11 EX	Motown 40: The Music is Forever 2/19 TV-PG	20/20 2/6 EX 20/20 2/13 EX 20/20 2/20 EX

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Within each program block, the age-based rating is on the left side, and the content descriptor, if the program received one, is on the right side

*This table accounts for three weeks of randomly selected programming

Broadcast Network Prime-time Over-Sample: 1998*

CBS

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:00 pm	Magnificent Seven 1/17 TV-14 VS	Touched by An Angel 1/11 TV-PG V	Cosby 1/12 TV-G Cosby 1/19 TV-G	JAG 2/3 TV-PG	The Nanny 1/14 TV-G The Nanny 3/4 TV-G	Promised Land 1/15 TV-G	Kids Say the Darndest Things 1/16 TV-G Kids Say the Darndest Things 1/23 TV-G
8:30 pm	Magnificent Seven 1/24 TV-PG V	Touched by an Angel 2/1 TV-PG	Cosby 1/26 TV-G Everybody Loves Raymond 1/12 TV-PG	JAG 2/24 TV-PG V	The Nanny 3/11 TV-PG Cybill 3/4 TV-PG L	Promised Land 1/29 TV-G	Kids Say the Darndest Things 3/6 TV-G Gregory Hines 1/16 TV-PG
	Magnificent Seven 1/31 TV-PG V	Touched by an Angel 3/1 TV-G	Everybody Loves Raymond 1/19 TV-PG L Everybody Loves Raymond 2/2 TV-PG	JAG 3/3 TV-PG L	Cybill 3/11 TV-PG D Cybill 3/18 TV-PG D	Promised Land 2/5 TV-G	Gregory Hines 1/23 TV-PG L Gregory Hines 1/30 TV-G
9:00 pm	Magnificent Seven 2/28 TV-PG V	Best Friends For Life 1/18 TV-PG	George & Leo 1/12 TV-G George & Leo 1/26 TV-PG	Michael Hayes 1/13 TV-PG VL	Public Eye with Bryant Gumbel 1/14 EX	Diagnosis Murder 1/22 TV-PG	Family Matters 1/16 TV-G Family Matters 1/30 TV-G
9:30 pm	Magnificent Seven 3/7 TV-PG V		George & Leo 2/2 TV-G Style & Substance 1/12 TV-PG	Public Eye with Bryant Gumbel 3/3 EX	Public Eye with Bryant Gumbel 1/28 EX	Diagnosis Murder 1/29 TV-PG	Gregory Hines 2/27 TV-PG D Step by Step 1/16 TV-PG D
	Magnificent Seven 3/14 TV-PG L	The Love Letter 2/1 TV-G	Style & Substance 1/19 TV-PG D Style & Substance 1/26 TV-PG LD	Public Eye with Bryant Gumbel 3/17 EX	Michael Hayes 3/4 TV-14 L	Diagnosis Murder 3/5 TV-PG	Step by Step 1/23 TV-PG D Step by Step 2/27 TV-PG
10:00 pm	Walker, Texas Ranger 1/10 TV-14		Brooklyn South 1/12 TV-14 VL	Four Corners 9-11pm 2/24 TV-PG VL	Chicago Hope 1/21 TV-PG	48 Hours 1/15 EX	Nash Bridges 1/23 TV-14 VLS
10:30 pm	Walker, Texas Ranger 1/17 TV-14 V	The Long Way Home 3/1 TV-PG	Brooklyn South 1/19 TV-14 VL	Four Corners 3/3 TV-PG S	Chicago Hope 2/4 TV-PG L	48 Hours 1/22 EX	Nash Bridges 1/30 TV-14 VL
	Walker, Texas Ranger 1/31 TV-14 V		Brooklyn South 1/26 TV-14 VL	48 Hours 3/17 EX	Chicago Hope 3/4 TV-PG L	48 Hours 3/5 EX	Nash Bridges 3/6 TV-14 V

EX = Exempt - according to the guidelines, news and sports programs do not qualify for a rating.

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Within each program block, the age based rating is on the left side, and the content descriptor, if the program received one, is on the right side.

*This table accounts for three weeks of randomly selected programming.

Broadcast Network Prime-time Over-Sample: 1998*

FOX

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:00 pm	COPS 1/10 TV-14 SLD COPS 1/24 TV-PG VL COPS 2/14 TV-14 LD	Simpsons 1/11 TV-PG Simpsons 1/25 TV-PG V Simpsons 2/1 TV-PG L	Melrose Place 1/12 TV-14 VS Melrose Place 1/26 TV-14 VS Melrose Place 2/2 TV-14 VSD	To Wong Fu, Thanks for Everything 1/13 TV-14 LD Cool Runnings 2/3 TV-14 L Bad Boys 2/10 TV-14 VLD	Beverly Hills, 90210 1/14 TV-PG Beverly Hills, 90210 1/28 TV-14 D Beverly Hills, 90210 2/11 TV-PG SD	World's Funniest 8-9pm 2/26 TV-PG Party Disasters 8-9pm 3/12 TV-PG Busted on the Job 8-9pm 3/19 TV-14	Beyond Belief: Fact or Fiction 1/23 TV-PG Beyond Belief: Fact or Fiction 1/30 TV-PG Beyond Belief: Fact or Fiction 2/27 TV-G
8:30 pm	COPS 1/17 TV-14 LD COPS 1/24 TV-PG L COPS 1/31 TV-14 V	King of the Hill 1/11 TV-PG King of the Hill 1/25 TV-PG King of the Hill 2/1 TV-PG				Ask Harriet 1/15 TV-PG Ask Harriet 1/22 TV-PG D Ask Harriet 1/29 TV-PG	
9:00 pm	America's Most Wanted 2/28 TV-PG V America's Most Wanted 3/7 TV-14 V America's Most Wanted 3/14 TV-PG V	The X-Files 1/25 TV-14 V The X-Files 2/15 TV-14 V The X-Files 3/15 TV-PG V	Ally McBeal 1/19 TV-14 LD Ally McBeal 2/2 TV-PG D Ally McBeal 2/16 TV-14 SLD		Party of Five 1/21 TV-PG D Party of Five 2/4 TV-PG Party of Five 2/11 TV-PG	New York Undercover 1/15 TV-14 VL New York Undercover1/29 TV-14 VL New York Undercover 2/12 TV-14 VL	Millennium 1/30 TV-PG Millennium 3/6 TV-14 V Millennium 3/13 TV-14 V
9:30 pm							
10:00 pm	Local News 2/14 EX	Local News 2/15 EX	Local News 2/16 EX	Local News 2/17 EX	Local News 2/18 EX	Local News 2/19 EX	Local News 3/6 EX
10:30 pm							

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*This table accounts for three weeks of randomly selected programming.

Broadcast Network Prime-time Over-Sample: 1998*

NBC

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:00 pm	TV Bloopers 1/31 TV-PG	Sleepwalkers 2/8 TV-14	Suddenly Susan TV-PG 1/12	Mad About You TV-14 1/13	National Geographic 2/25 TV-G	Friends TV-PG 1/15	Dateline NBC 1/23 EX
			Suddenly Susan TV-PG 1/19	Mad About You TV-14 2/10		Friends TV-PG 2/5	
	TV Bloopers 2/7 TV-PG	Dateline NBC 2/15 EX	Suddenly Susan TV-PG 2/2	Mad About You TV-PG 2/17	Garth Brooks Special 8-10pm 3/4 TV-G	Friends TV-PG 2/19	Dateline NBC 2/6 EX
8:30 pm			Fired Up TV-PG 1/26	News Radio TV-PG 1/20		Just Shoot Me TV-PG 1/29	
	TV Bloopers 2/14 TV-PG	Dateline NBC 3/8 EX	Fired Up TV-PG 2/9	News Radio TV-PG 2/17	Clueless 8-10pm 3/11 TV-PG	Just Shoot Me TV-PG 3/5	Dateline NBC 2/13 EX
			House Rules TV-PG 3/16	News Radio TV-PG 3/3		Just Shoot Me TV-PG 3/12	
9:00 pm	Pretender 1/10 TV-PG	The Fugitive 8:30-11pm 1/11 TV-14	Caroline in the City TV-PG 1/12	Frasier TV-PG 1/13	3rd Rock From the Sun TV-PG 1/21	Seinfeld TV-PG 1/15	Dateline NBC 3/6 EX
			Caroline in the City TV-PG 1/19	Frasier TV-PG 1/20	3rd Rock From the Sun TV-PG 1/28	Seinfeld TV-PG 2/5	
	Pretender 2/7 TV-PG		Caroline in the City TV-PG 1/26	Frasier TV-PG 2/17	3rd Rock From the Sun TV-PG 2/25	Seinfeld TV-14 2/19	Dateline NBC 3/13 EX
9:30 pm			Naked Truth TV-PG 2/2	Just Shoot Me TV-PG 1/27	Working TV-PG 1/14	Veronica's Closet TV-PG 1/22	
	Pretender 3/7 TV-14	The Lake 2/1 TV-PG	Naked Truth TV-PG 3/9	Just Shoot Me TV-PG 2/3	Working TV-PG 1/21	Veronica's Closet TV-14 2/5	Dateline NBC 3/20 EX
			Caroline in the City TV-PG 3/23	Just Shoot Me TV-PG 2/10	Working TV-PG 2/4	Veronica's Closet TV-PG 2/19	
10:00 pm	Profiler 1/10 TV-14		Dateline NBC 1/12 EX	Dateline NBC 1/20 EX	Law & Order 1/28 TV-14	ER 1/29 TV-14	Homicide: Life on the Streets 1/16 TV-14
	Profiler 1/17 TV-14	Under Seige 2: Dark Territory 2/8 TV-14	Dateline NBC 2/2 EX	Dateline NBC 2/3 EX	Law & Order 2/18 TV-PG	ER 2/5 TV-14	Homicide: Life on the Streets 3/6 TV-14
10:30 pm							
	Profiler 1/31 TV-14		Dateline NBC 3/9 EX	Dateline NBC 2/17 EX	Law & Order 3/4 TV-PG	ER 2/19 TV-PG	Homicide: Life on the Streets 3/13 TV-14

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Appendix E:
The TV Rating Guidelines

The TV Rating Guidelines

Source: http://www.tvguidelines.org/guidelin.htm

The following categories apply to programs designed solely for children:

TVY All Children. *This program is designed to be appropriate for all children.* Whether animated or live-action, the themes and elements in this program are specifically designed for a very young audience, including children from ages 2 - 6. This program is not expected to frighten younger children..

TVY7 Directed to Older Children. *This program is designed for children age 7 and above.* It may be more appropriate for children who have acquired the developmental skills needed to distinguish between make-believe and reality. Themes and elements in this program may include mild fantasy violence or comedic violence, or may frighten children under the age of 7. Therefore, parents may wish to consider the suitability of this program for their very young children. Note: For those programs where fantasy violence may be more intense or more combative than other programs in this category, such programs will be designated TV-Y7-FV.

The following categories apply to programs designed for the entire audience.

TVG General Audience. *Most parents would find this program suitable for all ages.* Although this rating does not signify a program designed specifically for children, most parents may let younger children watch this program unattended. It contains little or no violence, no strong language and little or no sexual dialogue or situations.

TVPG Parental Guidance Suggested. *This program contains material that parents may find unsuitable for younger children.* Many parents may want to watch it with their younger children. The theme itself may call for parental guidance and/or the program contains one or more of the following: moderate violence (V), some sexual situations (S), infrequent coarse language (L), or some suggestive dialogue (D).

TV14 Parents Strongly Cautioned. *This program contains some material that many parents would find unsuitable for children under 14 years of age.* Parents are strongly urged to exercise greater care in monitoring this program and are cautioned against letting children under the age of 14 watch unattended. This program contains one or more of the following: intense violence (V), intense sexual situations (S), strong coarse language (L), or intensely suggestive dialogue (D).

TVMA Mature Audience Only. *This program is specifically designed to be viewed by adults and therefore may be unsuitable for children under 17.* This program contains one or more of the following: graphic violence (V), explicit sexual activity (S), or crude indecent language (L).

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